World Review

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'The Giant Panda, I think, is the symbol of our beloved country. It has the characters of friendliness, patience and persistence. So is bamboo, which may occasionally receive heavy blows from wind, but never actually bends and breaks. That is why I always like to paint these two subjects.'—Letter from Chiang Yee to H. D. Liem.

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YOU CAN HELP THIS CHINESE MOTHER

(Daily Mirror Photo.)

HER husband is fighting. Her baby is only a few months old, yet this woman takes her turn with a shovel on the defence works. There are millions of women like her in China.

OUR CHANCE TO THANK CHINA

Give what you can to the British People's Gift to China, to be presented to Madame Chiang Kai-shek on the Birthday of the Chinese Republic. The money will buy food, dressings and medicines that mean life to thousands of Chinese women and their little ones.

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THE BRITISH PEOPLE'S GIFT TO CHINA 中國

13, REGENT STREET, LONDON, W.1

Organised by the United Aid to China Fund. *President :* **LADY CRIPPS**

KUNG HSIEN CHÊ

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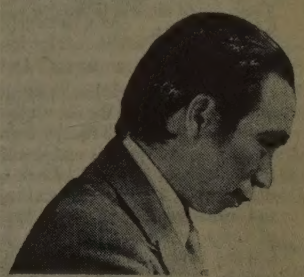
PEARL BUCK, the famous American authoress, won the Nobel Prize for Literature in 1938. Her novels include *The Good Earth, East Wind—West Wind* and *This Proud Heart*.



S. I. HSIUNG became famous in England when *Lady Precious Stream* was produced in London in 1934. He was formerly manager of theatres in Peking and Shanghai. Besides many plays, his works include Chinese translations of Bernard Shaw, James Barrie and Thomas Hardy.

CHAN-WANG CH'IEN-TU

(LOOKING AHEAD)

林咸琅
H. D. LIEM

1

THE POWDER KEG IGNITED

On 7th July 1937 shots rang out in the dead of night in the vicinity of the Marco Polo Bridge, near Peiping. Little did the Japanese, who staged the incident on identical lines with that in Mukden in September 1931, which precipitated their invasion of Manchuria, dream that these shots were the sparks which would set off the Sino-Japanese war, still raging today. By insisting that China should 'localise the incident' without foreign intervention, the Japanese intended to prevent its developing into a nation-wide conflict; and yet, as planned, they could still proceed to dismember China, province by province, until the whole had been devoured. Least of all, however, did they imagine that the Chinese people would rise to the occasion as one man, that China's national unity would be hatched overnight, and that the fire of patriotism and supreme sacrifice would pervade the fibre and soul of the Chinese nation. China no longer existed in the contemptuous term used by Tokyo, as a 'mere geographical expression'. Prince Konoye, then Prime Minister, boasted that Japan would 'beat China to her knees'. The High Command told the Japanese people that the 'China Punitive Expedition' would be a picnic excursion of the Imperial Army for three months. Never did it dawn on them that the proud Imperial Army would be hopelessly bogged for five years—and for many more years to come. They started the war in Asia; it will not be they who will end it.

CHINA'S RESISTANCE

With superior mechanised and equipped forces on land, at sea and in the air, the Japanese rapidly overran the coastal and riparian regions of China. In their wake lay ruins and desolation. Towns and villages, hearths and homes, were reduced to a shambles. The piercing shrieks of the tortured and massacred filled the skies. The Good Earth of China is soaked with blood. Seven million Chinese have been killed and wounded, sixty million refugees rendered homeless. About 200,000,000 lives have been directly and indirectly affected by Japan's war of unprovoked aggression. Yet Tokyo still calls it the 'China Incident'.

From a disunited, defenceless nation, China swiftly mobilised and armed her people; moved into, and developed, the interior to found a new economic and strategic base. Under the inspiring leadership of Generalissimo Chiang Kai-shek, the people have been hammered into a solid block, united in purpose and inflexible in resolve to fight on to the finish until victory is won. No sacrifice is too great to preserve the survival and continuity of China's great and ancient cultural heritage and freedom.

CHINA'S WAR STRATEGY

From the start, although China was fighting alone, the Generalissimo envisaged the war—China's ordeal—in three stages:

1. *Retreat*—to 'buy Time with Space'. Time, which will enable China to mobilise the nation spiritually, morally, physically and materially in order to carry on the sternest and most stubborn resistance—for generations, if necessary! (This stage ended when the war-capital, Hankow, was moved to Chungking.)

2. *Stalemate*—to bog the enemy forces in China's mountain fastnesses and difficult terrain; like the mailed fist gripped in the tightness of Chinese glue, not permitting it to escape but holding it fast, corroding it with acid and inflicting on it the utmost possible destruction. (This stage ended with Pearl Harbour.)

3. *Counter-Offensive*—When the strength of China's teeming armed forces had been materially and substantially so much increased by the supplies from the 'arsenals of the Democracies' and from her own gigantic programme of national reconstruction, it would then be possible for China to launch a general counter-offensive throughout the country. In other words, the enemy would suddenly find himself surrounded on all sides, and forced to fight in front, in the rear and on both flanks. He would be trapped in a room with tongues of flame leaping up from all its corners while the doors are bolted.

BATTLE OF SUPPLY LINES

However, Axis treachery, by '*kurusu*-ing' the United States at Pearl Harbour, introduced a new phase, which retarded China's entry into the third stage, the 'Counter-Offensive'. This new phase should be called the 'Battle of the

Supply Lines'. Although the German panzer divisions were hurled back from the gates of Moscow, and frozen stiff in the snow-clad hills and plains of Russia, the Japanese rapidly overran, within three months, vast regions of the South Seas. Their rapid successes were more of a surprise to themselves than to the United Nations and the rest of the world. It gave them an indisputable supremacy, however temporary, in the Pacific. It opened the Indian Ocean to them. It brought them unexpectedly to the gates of India, the Middle East, Africa—until the Allied occupation of Madagascar—and Australia. It deprived China of her main life-line, the Burma Road. It afforded them leisure to choose their time in stabbing the Soviet Union in the back. In short, the Japanese have in this new phase scored heavily—too overwhelmingly, in fact, for Berlin's liking.

For four and a half years, China fought alone. Having secured mighty Allies at Pearl Harbour, she anticipated that her position would improve; least of all did she expect that it would deteriorate. Quite naturally and comprehensibly, there is a deep sense of frustration and disappointment in Chungking. However, China's grim determination to fight on is no more undermined than Britain's was after Dunkirk.

Bitterness and recriminations are characteristics alien to the Chinese mind and temper, especially in times of crisis. Severe reverses the Chinese have had in full measure. These have, on the contrary, steeled their resolve to gird their loins still more and go through a process of careful analysis and unsparing self-criticism, in order to avoid committing similar blunders and landing into similar disasters. Analysis and self-criticisms should not be mistaken for recriminations. The Chinese have long learnt to see world events through the eyes of history.

At Hankow, when China had her back to the wall, the Generalissimo refused to see Dr. Trautmann, the German Ambassador, who was striving hard to induce him to make peace with the enemy by promising reasonable terms. Since then, German pilots who flew the Eurasia air-liners have used their intimate knowledge of China's air routes to help the enemy rain bombs more effectively on Chinese towns and civilians. It had caused deep anger, even before China declared war on Germany. What chance is there today for the threats, much less cajolery and blandishments, of Tokyo and Berlin to break China away from her indissoluble bond of alliance with the United Nations and call off the fight?

The Aid to China Movement in Britain springs mainly and spontaneously from the people. Our gratitude to the movement will not vary with the amount of money which Lady Cripps collects. What we doubly treasure about this movement is the political meaning, spirit and friendship which it displays towards us.

That message comes from a Chungking newspaper. We hope that this Special Number of WORLD REVIEW will further the friendship and understanding between the two nations.

CHINA NEEDS HELP

You can give that help by sending a donation—small or large—to the British People's Gift to China, 13 Regent Street, London, W.1.

2

JAPANESE STRATEGY OF PEARL HARBOUR

After the sinking of the American gunboat, *Panay*, the Japanese High Command was in constant fear of being held in the steel grip of the U.S. Navy, working in conjunction with the Royal Navy. That part of the Pacific that Tokyo considers to be Japan's home waters would no longer be a Japanese lake.

It was reported that Admiral Leahy, then Chief of U.S. Naval Operations, envisaged a long distance blockade of Japan from the Bering Sea straight southward to Pearl Harbour and thence westward through Midway Island, Guam and Manila to Singapore, the hub of British Imperial naval defence in the Far East. It is understood that American naval defence was, and still is, based on three strategic defence zones:

(*a*) The Inner Defence Zone, stretching from Dutch Harbour creeping along the Canadian and U.S. Pacific coastline down to Galapagos and the Panama Canal.

(*b*) The Main Defence Zone, extending from Dutch Harbour to Pearl Harbour and back to Panama Canal.

(c) The Outer Defence Zone, protruding from Pearl Harbour through Midway and Guam to Manila.

It was thought that this would leave the Far Eastern units of the Royal Navy, which is bearing the main brunt in the Battle of the Atlantic, a comparatively reasonable range to cover in the South-West Pacific. Theoretically, aided by the Dutch Indian Navy and Australian Navy, the long protective arm of Singapore should comfortably reach Sydney and Wellington.

THE FIRST ROUND IN THE PACIFIC

Seen in this light, Japan's treacherous and simultaneous attacks throughout the Pacific present us with a clear pattern. She crippled the U.S. Pacific Fleet at Pearl Harbour; and, by storming and seizing Guam, Wake and the Philippines, she broke the blade of America's Outer Defence Zone. Having thus secured her eastern flank from the menace of American naval attack, she immediately went all out to establish undisputed supremacy in the South Seas. The fall of Hongkong and Manila gave her the mastery of the South China Sea and the security of the sea communications to feed her campaigns against Malaya, Burma and the Dutch Indies. The loss of the *Prince of Wales* and the *Repulse* and the deficiencies of British air and land defences delivered those areas to the mercy of Japan's grabbing hands.

When Singapore, attacked from the back-door, capitulated, the fall of the Dutch Indies became inevitable. When Rangoon was captured, the occupation of Burma ceased to be a problem and Japan came up to the gates of India. When Java and the outlying islands of the Dutch Indies were seized, the breakwater which ringed her off from the Indian Ocean gave way; Japan gained unmolested access into the Indian Ocean, and at the same time faced Australia.

ANALYSIS OF THE FIRST ROUND

The first round in the Pacific went to Japan. A careful analysis of it reveals a series of most illuminating facts:

1. The timing and thoroughness of Japan's attacks show, right from the start, Tojo's deliberate treachery in sending Kurusu to parley in Washington (Chungking gave early warning about it).

2. Japan's widespread attacks were aimed at the dispersal of the limited Allied defence forces over as wide an area as possible in the Pacific. Then, by concentrating her maximum offensive weight on a selected objective at a time, she overpowered the resistance of the Allies one after the other, so rapidly that it did not give them any breathing space to send timely aid and reinforcements over the long distances. In fact, the oft-repeated complaints of 'always too little and too late' are the direct consequences of Japanese strategy.

3. Japan has seized almost all the strategic bases and outposts in the Pacific, calculated to yield these distinct advantages:

(a) The protection of her far-flung lines of communications, connecting Japan Proper and the territories occupied.

(b) The immunity from molestations of the transport of troops and supplies from Japan to build up the defences, and of her emigrants for the systematic economic plundering and exploitation of the areas conquered.

(c) The security from attack of Japan's own vulnerable paper and wood cities by extending the gap which separates Japan Proper from any Allied outposts in the Pacific.

4. Throughout her operations in the Pacific and the South Seas, Japan neither molested Vladivostok and the frontiers of the Siberian Maritime Provinces nor revived her stalemate campaigns on the Chinese mainland.

5. As Japan's loot accumulates, her aims grow in dimensions: Tojo aspires to join hands with Hitler somewhere in the Middle East.

3

JAPAN'S CHOICE FOR THE NEXT MOVE

In little more than three months, Japan has reversed her position. She was, before Pearl Harbour, the 'have-not' nation which was out to grab the rich territories of the South Seas, while Britain, the United States and Holland were put on the defensive. Today, she is the 'have' nation which has to safeguard the rich prizes under her control.

Successes nurture Japanese ambitions and greed. In a recent broadcast from Tokyo to Germany, her spokesman expounded the Japanese concept of *Hakuichu* (meaning the 'eight sectors of the sky under one roof'; or, simply, 'the whole world under the roof of Japan'). He said, 'The Imperial programme of *Hakuichu* envisages the life of the entire united Japanese nation under the rule of the Emperor;

and, *beyond that*, Japan as the centre of the world. It is the concept which inspires the world's oldest Empire in its gigantic fight for a New Order.'

In truth, Japan today faces the following problems:

(*a*) How to subjugate 'recalcitrant China' in order to remove the cause of her chronic bleeding and to concentrate on achieving the other objectives.

(*b*) When to give the Soviet Union a stab in the back, not to please Hitler or play his game, but primarily to serve her own selfish ends.

(*c*) How to invade and occupy Australia.

(*d*) How to conquer India and join hands with her Axis partner in the West.

(*e*) How to defend Japan Proper and the vast territories she now occupies, and form an economic strategic bloc which would enable her to be self-sufficient and to carry on the war indefinitely.

Those are her problems.

JAPAN'S PRESENT STRATEGY IN CHINA

General Shunroku Hata, Commander-in-Chief of the Japanese Forces in China, speaking on the Fifth Anniversary of the Sino-JapaneseWar, said: 'Although the Chungking régime has now been completely isolated from both Britain and United States, it still stands in the way of the construction of Greater East Asia Co-Prosperity Sphere. For this reason, the object of the present sacred crusade cannot be attained without bringing the Chungking régime to its knees.'

On the same occasion, the Generalissimo, Chiang Kai-shek, outlining China's vital rôle in the Pacific theatre of war, said: 'China is charged with the duty of operating as the main fighting force on the Asiatic Continent. That duty is laid upon us with the same urgency as the duty of America to deal in the Pacific with her first and most threatening enemy, Japan. The other Allies, Great Britain and Soviet Russia, have each naturally a particular duty to perform in accordance with their respective geographical positions. Each is keenly sensible of certain inalienable obligations.'

Too true, China occupies the central key position in the Pacific theatre of war. By China's continued and unflagging resistance, Japan cannot conveniently release her 1,500,000 troops bogged there for use elsewhere. It is China's resistance that has stayed Japan's hand from precipitately attacking Siberia and India, and realising the dream of the Axis grand strategy of German and Japanese forces joining hands in the Middle East. Tokyo is keenly alive to the fact that China is the main base from which the counter-offensive could be launched to aim straight at the heart of Japan, to sweep the Japanese hordes from Indo-China, Siam, Malaya and Burma and to frustrate Japanese invasion of India from Burma. Finally, Tokyo is not blind to the tremendous political portent that the cause for which China is fighting has on the population of the territories now under the Japanese jackboot. Just as Great Britain is upholding the torch of Freedom in Europe, China is also holding high the flame of Freedom in Asia. As one day the intolerably oppressed peoples of Nazi-occupied Europe will revolt to overthrow their hated tyrants, so also will the peoples of Asia roll the Japanese back into the sea.

Having broken down all the outlying barriers in the Pacific, Japan now returns to her main but futile task—encompassing the collapse of China. The fall of Burma has closed the Burma Road. The India Road has not been completed. Transport from India is carried by air. Japan is, therefore, endeavouring to use the Myitkyina airfields for her fighters to intercept China's transport planes. From Inner Mongolia, her forces are pressing forward in an attempt to cut the Russian Road, China's remaining overland life-line. The coast of China has been blockaded. It is clear Japanese strategy aims at the complete isolation of China.

Her operations in Chekiang and Kiangsi reveal a second aim which is closely knit with her strategic defences of Japan Proper and the South Seas region she occupies. If she can clear Chinese forces from Chekiang and Kiangsi provinces, the United Nations will be deprived of the strategic airfields which bring Tokyo within bombing range. Her present move in the Aleutians is another attempt at widening the gap in the north between Tokyo and the U.S. outposts in Alaska. The only vulnerable spot which she cannot remove without taking on another major war lies in air attacks from Vladivostok. As the German panzer divisions are penetrating deeper into the Caucasus, Japan's desire to seize these strategic maritime provinces of Soviet Siberia becomes irresistible. The large troop movements in Manchuria forebode ill for Soviet Russia.

JAPAN'S MASTER-PLAN

The major campaign in Chekiang and Kiangsi has a second strategic objective, more sinister but formidable in its aspects and implications. It is the

seizure of the Chekiang-Kiangsi Railway which would give Japan a through railway line connecting Shanghai with Singapore, some 7,000 km. long. Diversion lines will connect the main trunk with Indo-China and Burma with Bangkok as the main junction. If this dream is realised, Japan will have built land arteries along the whole Western coastal regions of Asia. It would enable her to transport more than 1,500,000 tons of goods and hundreds of thousands of troops annually. Indeed, the Japanese are fast digging themselves in. It will not be easy to eject them without considerable sacrifice.

THE ALLIED COUNTER-ATTACK

As Japan is making an ever-widening circle around her conquests, the fact remains that she merely enlarges the circumference of her encirclement. She is surrounded by Alaska and Siberia from the north, China and India from the west, Australia from the south and the U.S. Pacific Navy from the east. It is consequently only logical that the Allied counter-offensive should use these countries which surround her as the main bases:

(*a*) Australia—to eject the Japanese from the Philippines and the Dutch Indies.
(*b*) India—to roll them back from Burma, Siam and Malaya.
(*c*) China—to recover Burma, Indo-China, throw the Japanese out into the sea and wage the fiercest land and air offensive all over China and Manchuria, and on Tokyo itself.
(*d*) Russia and Alaska—to pound Tokyo from the air.
(*e*) Pacific—for the U.S. Navy to open a Second Front in the Pacific theatre of War.

4

SPIRIT OF CHINA

The *leit-motif* of Axis propaganda regarding the Battle of Asia is one essentially of a Racial War. When presenting it to the Asiatic peoples, it is a conflict between the White and the Yellow and Brown races. Deeper impression is lent by Japan's farcical slogans, 'Asia for the Asiatics'—though, in actual fact, all the Asiatic peoples know it means 'Asia for Japan'. When Berlin lets out a peace-feeler, no longer is the Holy Crusade against Bolshevism used. The slogan in vogue with Berlin is 'Save the White People from the Yellow Peril.'

The real situation, however, remains crystal clear. In both the Axis camp and the United Nations group, there are allied the White and the Yellow races. The Battle of Asia is not a war between human races of different colours, any more than the War in the West is a crusade against Bolshevism. Both conflicts are part and parcel of a gigantic world-wide struggle for a permanent and just peace, for a new and happier world where mankind can live, work, enjoy and die in freedom without fear.

The Nazis proclaimed themselves as the Aryan *Herrenvolk*, destined to enslave all the White peoples. The Japanese, too, called themselves the *Yamato* race, ordained to rule over all the Yellow and Brown races. China stands in bold relief as a symbol. The Chinese millions, who gave their lives so generously to this world cause, know what they are fighting and dying for. They die not for any special privileges after victory; not for any 'co-prosperity sphere', colonies or any other imperialist ambitions heavily sugar-coated in euphemistic phrases; but for a simple and humane ideal. That ideal is conceived in a new spirit which will pervade all Asia. It is the spirit which calls for the closest co-operation of the Free Peoples of the East and the Free Peoples of the West on the basis of Equality, Justice and Honour. Only thus can the human races live in a genuine, permanent and happier World Brotherhood.

* * * * *

COCK-CROW SONG

Anon (first century B.C.)

In the eastern quarter dawn breaks, the stars flicker pale.

The morning cock at Ju-nan mounts the wall and crows.

The songs are over, the clock run down, but still the feast is set.

The moon grows dim and the stars are few; morning has come to the world.

At a thousand gates and ten thousand doors the fish-shaped keys turn;

Round the Palace and up by the Castle, the crows and magpies are flying.

(From 170 *Chinese Poems* edited by Arthur Waley. Constable and Co.)

SSÜ HSIANG SHIH

(THE HISTORY OF THOUGHT)

胡適

HU SHIH

THE history of Chinese thought can be conveniently divided into three main periods. The Ancient Period covers the first millennium B.C. The Medieval Period is the age of the great medieval religions of Buddhism and Taoism and runs through the first millennium A.D. The Modern Period is the age of Chinese intellectual renaissance which dates back to the large-scale book printing in the 10th century and the rise of Neo-Confucianist schools in the 11th and 12th centuries, and which extends to our own times. Each of these three periods occupies approximately one thousand years.

The Ancient Period of Chinese thought was the Classical Age, from which have come down the pre-Confucian Classics—the 'Old Testament' of Sinic literature—of poetry, history, codes of conduct, and rites of religious worship, as well as the works of the Philosophers—from Lao Tze and Confucius (551–479 B.C.) and Mo Ti down to Mencius (c. 372–c. 289 B.C.), Chuang Tze, and Han Fei (d. 233 B.C.). It was this Classical Age which not only set the main pattern of Chinese thought for all subsequent ages, but also furnished the inspiration and the intellectual tools with which Chinese thinkers of the medieval and modern periods have laboured for the philosophical and cultural renaissance.

What was the pattern set by the thinkers of classical China? What is the heritage which that first age of mature and creative Chinese thought has bequeathed to China?

Briefly, the intellectual heritage of classical China is threefold: its humanism, its rationalism, and its spirit of freedom.

It is humanistic in that it consistently and distinctively concerns itself with human life, human conduct and human society. When Confucius, for example, was asked how to serve the gods, he said: 'We have not yet learned to serve men, how can we serve the gods?' He was again asked about death. He said: 'We have not yet learned about life, how do we know death?' This preoccupation with man and his life is a characteristic which differentiates ancient Chinese thought from that of India, Persia and even Israel. The Chinese thinkers of the Classical Age were essentially moral, educational, social and political philosophers. It is a unique historical fact that Ancient China which had built up a great civilisation and produced fully developed theories of human nature, moral conduct, law and political organisation, knew neither Heaven in the sense of Paradise, nor Hell as a place of Last Day Judgment, nor did it ever indulge in speculating about the life after death.

Classical Chinese thought, secondly, is rational and intellectualistic in its emphasis on knowledge, learning, and thinking. 'Learning without thinking,' said Confucius, 'is confusing; but thinking without learning is perilous.' The various schools of Chinese thought ranged from the distinctively intellectualistic approach of Confucius (who confessed having devoted whole days without food and whole nights without sleep to thinking and finally decided that learning and studying were more profitable) to the more pronouncedly rationalistic and almost anti-intellectualistic attitude of Lao Tze who sang :

> I do not go out of my door,
> And I know the world.
> I do not peep out of my window,
> And I know the ways of nature.

Between these two extremes are found all the other great schools of Chinese thought. There is the difference in the emphasis on the more laborious process of learning and studying or on the more 'perilous' reliance on intuitive reason. Such differences are the natural differences between what William James called 'the soft-minded' and 'the tough-minded' temperaments. But Chinese thought, taken as a whole, is consistently rational in the sense that it makes no appeal to the supernatural or the occult as basis of thinking and reasoning. And it is pre-eminently intellectualistic in that all its orthodox schools set a high value on knowledge and investigation. One of the Confucianist classics best expresses this attitude in a five-fold methodology:

> Learn widely,
> Inquire minutely,
> Think carefully,
> Discuss clearly,
> And practise earnestly.

Lao Tze. 6th Century B.C.

It is this combination of humanistic interest with rational and intellectualistic methodology that gives ancient Chinese thought the spirit of freedom. Truth-seeking has made Chinese thought free. 'A gentleman,' said Confucius, 'worries not, nor fears. He searches himself and is not ashamed: why should he worry, and what should he fear?' Speaking of himself, Confucius said: 'Eating coarse food, drinking water, and bending an arm as pillow for my head, therein I find my happiness. Riches and honours acquired through unrighteousness are to me no more than the fleeting clouds.' Mencius, whose moral and intellectual influence in China is second only to Confucius, has expressed this spirit of freedom even more powerfully: 'The great man is he who cannot be tempted by wealth and honour, who cannot be budged by poverty and lowliness; and who cannot be subjugated by authority and power: such a man is called the great man.'

This spirit of humanity, reasonableness and freedom is the greatest heritage that the Classical Age has handed down to the intellectual life of the later ages. It is this spirit which makes most of the ethical, social and political writings of that age seem today as modern as any of our contemporary works.

Here is Confucius talking to the ruler of his own State:

'Is it true that one saying may build up a State?' asked the Prince.

Confucius replied: 'Words cannot come so near as that. There is, however, this saying: "To be a ruler is difficult; to be a minister is not easy." If one really learns that it is difficult to be a ruler, might not that come pretty near to be a saying that might build up a State?'

The Prince again asked: 'Is it true that one saying may ruin a State?'

Confucius replied: 'Again words cannot come so near as that. Yet someone has said: "I find no pleasure in being a ruler except that no one disobeys my word." Now, if the word that none dared to disobey happened to be a wise word, it would be fine. But suppose it were an evil word which no one would dare to disobey, might not that come pretty near being a saying which might ruin a State?'

In these replies, so human, so reasonable, so courteous, and yet so firm and free in spirit, one can best understand the hold which Confucius has had on the Chinese people for these twenty-five centuries.

Here is Mencius talking to the King of Liang (*Wei*):

'To kill a man with a club or with a sword—does that make any difference?' asked Mencius.

'There is no difference,' said the King of Liang.

'Is there a difference between killing people with a sword and killing them through government?'

'There is no difference,' said the King.

'Now, there is fat meat in the Royal kitchens and there are fat horses in the Royal stables. But the faces of the people show the colour of hunger, and there are human bodies dying of starvation all over the country. That is tantamount to permitting animals to devour human beings. Men dislike to see animals devouring one another. Now the rulers of men—the "fathers and mothers" to the people—do no better than permitting animals to devour men: how can they consider themselves "the fathers and mothers" to the people!'

Here is Mencius again talking to the King of Tsi:

'When the ruler regards his subjects like his own hands and feet, then his subjects will regard him like their own body and heart. When he treats them like a dog or a horse, then they will regard him as a stranger. When the ruler treats his subjects like dirt and grass, then they will regard him as a bandit and an enemy.'

In all these discussions, one cannot help feeling the spirit of humanism, of reasonableness, and of free political criticism, which has made Mencius the earliest and probably the greatest philosopher of political democracy in human history.

Commenting on the democratic ideas of Mencius, my learned friend Dr. A. W. Hummel, Chief of the Division of Orientalia at the Library of Congress, writes in a recently published essay: 'The surprising thing is that these revolutionary utterances and many like them could survive through more than twenty centuries of monarchical rule, and that the classics containing them should have been used in the competitive Civil Service examinations for the selection of Government officials.' That, too, is the spirit of Chinese thought.

This threefold heritage of the Classical Age has been the bed-rock of Chinese cultural and intellectual life throughout all subsequent ages. It has furnished the seeds from which future growth and development have sprung. It has served as the fertile soil wherein many kinds of foreign thoughts and beliefs have been planted and have grown to flowering and fruition. It has given China the intellectual criteria with which to judge and evaluate all imported ideas and institutions. It has given us the antitoxin with which to neutralise the poisonous effects of introduced cultural elements. In short, this intellectual heritage has given China a basis for future cultural receptivity, resistance, emancipation and growth.

Whenever Chinese thought became too superstitious, or too stagnant, or too inhuman, it was always this indigenous intellectual heritage which came to its rescue or liberation.

A thousand years of mass conversion to Buddhism never succeeded in uprooting this heritage. For a time, it looked as if Chinese rationality and humanism were submerged in the deluge of medievalism brought about by the domination of the Indian and Indianised thought and belief. Hundreds of thousands of men and women were fleeing their families to become monks and nuns. A wave of religious fanaticism was sweeping over China. A pious monk would willingly burn a finger, a whole arm, or even his whole body as a supreme form of offering to a Buddhist deity. Thousands of pious people, and sometimes even members of the Imperial Court, would flock to a mountainside to witness and wail the self-destruction of a great monk by slow burning!

It was such other-worldliness and such inhuman fanaticism which shocked China back to her senses, to her reason and humanity. Behind the several historic persecutions of Buddhism by governmental action, there was always the protest of Chinese civilisation against this 'barbarisation' of China. The Imperial Edict of the great persecution of A.D. 845, for example, said: 'The Government cannot abandon the human beings of the Middle Empire to the following of the life-denying religion of a foreign country.' It was Chinese humanism revolting against the Indianisation of Chinese thought and civilisation.

The great representative and most articulate leader of this Chinese revolt against Buddhism was Han Yu (d. 824) who pointed out that the ideal of Chinese thought was that all moral and intellectual cultivation of the individual must have a social objective, and that the objective was the ordering of the family, society, the State and the world. All individual cultivation which aims at personal salvation by denying life and fleeing the world is anti-social, and therefore un-Chinese.

Han Yu's famous battle-cry for this revolt was: 'Man their men!' That is, restore the monks and nuns to their humanity and human life!

Han Yu's severe criticism of Buddhism, and especially his attack on the Imperial Court's patronage of the Buddhistic religion, brought about his exile in 819. But he was the spiritual founder of the new philosophical movement in the 11th and 12th centuries which resulted in the revival and establishment of Rational Philosophy (*li hsueh*).

This revival of a secular and indigenous philosophical movement opened up the third or Modern Period of Chinese thought. It was the age of Chinese philosophical renaissance. In the 900 years of modern Chinese philosophical development, there has been a new flowering of the humanism, rationalism and the spirit of freedom of the Classical Age.

Confucius
551–479 B.C.

At the earlier stages of Rational Philosophy, there was still much monastic moral austerity and much sterile scholastic speculation which had been taken over from the age of the medieval religions. But, on the whole, the spirit of intellectual freedom has brought about the rise of rival schools of thought, some of which succeeded in breaking away more completely from medieval influence. Speculation became more methodical and scientific; and moral teaching became more humane and reasonable.

In the 12th century, the school of Chu Hsi (d. 1200) laid special emphasis on the intellectualistic approach to knowledge. The slogan of this school was: 'Go to the things, and investigate into the reasons thereof.' 'From your own body to the reason of being of heaven and earth, everything is an object of investigation.' 'Every grass and every shrub must be studied.' 'Investigate one thing at a time. Understand one thing today; another tomorrow. When you accumulate sufficient knowledge, you will some day understand the whole.'

This strictly intellectualistic spirit and methodology gradually brought about a new rationalism in Chinese thought. Without the tradition and technique of experimentation and of handling real objects of nature, however, this scientific ideal did not produce a natural science. But its spirit came gradually to be felt in the historical and philological studies. It has in the last three hundred years produced a scientific methodology in the study of classical and historical literature. It has developed textual criticism, 'higher' criticism, and a philological approach to ancient texts. The scholars who sought to overthrow traditional commentaries now perfected an effective tool in the form of a new methodology by which they were in a position to sweep aside all subjective interpretation and traditional authority on the strength of philological evidence and inductive reasoning. The old rationalism has become scientific and the spirit of intellectual freedom has found a powerful weapon.

I shall conclude this brief summary of Chinese thought by telling two anecdotes. Mr. Wu Ching-heng, the oldest living philosopher of present-day China, told me this story. As a young man in his teens he was presented to the Master of the famous Nan Tsing Academy at Kiangyin. When he entered the room he saw a scroll on the wall with eight characters written in the large and bold writing of the Master himself. The inscription in translation reads: 'Seek the truth and do not compromise.'

Some years ago, in looking over my father's unpublished writings, I found volumes of notes kept by him when he was a student at the Lung Meng Academy (Shanghai) about 70 years ago. These notes were written on regulation notebooks printed by the Academy for the use of its students. On the top of every page was printed in red a motto which reads in part: 'The student must first learn to approach the subject in a spirit of doubt. . . . The philosopher Chang Tsai (A.D. 1020–1077) used to say: "If you can doubt at points where other people feel no impulse to doubt, then you are making progress." . . .'

Approach every subject in the spirit of doubt; seek the truth; do not compromise. That has been the spirit of the Chinese thinkers who have kept the torch of intellectual freedom burning throughout the ages. That is the spirit which has made every Chinese thinker feel at home in this new world and new age.

Mencius 372–289 B.C.

YING KUO HSÜ YAO TI TUNG HSI CHUNG KUO NÊNG SHÊNG CH'AN MA?

(CAN CHINA PRODUCE WHAT BRITAIN REQUIRES?)

王景春
WANG CHING-CHUN, Ph.D., LL.D.

In planning for peace, proper adjustment of trade relations among nations naturally forms a most important task. This is well recognised in the Atlantic Charter and further amplified by the Lease-Lend Agreement. In addition to her formal adhesion to the Atlantic Charter, China has also accepted its economic implications by signing the Sino-American Agreement, which is apparently identical in purport, if not in wording, with the 'master' Lease-Lend Agreement.

But these agreements, however solemn they may be, cannot by themselves achieve the objectives aimed at unless the people—especially the leaders—of the United Nations have a clear idea of what *kind* of new world order is to be established and a firm determination to carry out the agreements without muddling or mental reservation. *World Review* asked me to write this paper to help remove the notion which seems to exist in some quarters that 'China cannot produce anything that Britain requires, and therefore there can be little advantage to Great Britain in planning post-war trade relations with her'. It was some similar notions regarding China that led or misled Versailles into recognising Japan's permanent occupation of Shantung, thus forcing China to refuse to sign the Versailles Treaty and also giving a formidable excuse to the American people to oppose ratification of that Treaty though duly signed by their President.

Early in the 19th century England, through the East India Company, began to send woollens, cotton goods and opium to China in exchange for silk and tea. Trade between the two countries has grown rapidly ever since, with steel products and all kinds of manufactured goods becoming important exports from England.

To give some idea of the present position, let us examine a few of the typical articles which China produces. Everyone knows China is the home of tea. The earliest use of tea in China seems to have been as a vegetable relish rather than as a beverage, a use to which picked tea-leaves are put to this day by the Shans and Burmans. As early as the 8th century we have clear evidence of tea having become a regular industry in China, for in the annals of the T'ang Dynasty we learn of its being subjected to imperial duty.

China tea has been one of the principal articles imported into Great Britain since the early days of intercourse between the two countries. It is only the introduction of tea-growing in India that has prevented an ever-increasing importation of China tea into this country. Nevertheless, out of a total of about £5,000,000 worth of China tea exported annually, about 10 per cent continues to supply Britain's needs.

Wood and vegetable oils form another important Chinese export. Oils from vegetables, seeds, wood, etc., are obtained throughout the country. The most important oil commercially in this category is tung oil, which has a great variety of uses, such as paint and oil for water-proofing. The yellowish waterproof hooded capes worn by British cyclists in rainy weather, as well as the aeroplanes which fly the Atlantic, all need tung oil. China exports about £4,000,000 worth of wood and other vegetable oils every year, of which a considerable part comes to this country and the United States.

Being a pastoral country, China produces sheep, goats and cattle everywhere. The export of live stock, wool and skin alone amounted to about £4,000,000 annually during the decade before the Japanese invasion in 1931. Sheep wool is produced in most parts of China, especially Mongolia and the north-western provinces. During the last world war great quantities of meat were shipped from China to this country.

Were it not for the Japanese blockade, much larger quantities would probably have been coming here now. Moreover, all Chinese pastoral products can be greatly increased by the introduction of scientific methods, of which a start has already been made.

Take, for example, the insignificant article of bristles for making brushes, etc.; we find China produces much that is needed by Great Britain. Practically every country produces some bristles, but the main supplies come from China and Russia. While Russian bristles are generally longer than Chinese bristles, the latter are easier to dress and have less waste, because the Russian pigs grow a certain amount of 'wool' among their bristles in order to keep warm in the cold climate, and this pig's wool requires much labour and expense to comb out before the bristles can be used. Over one million pounds worth of bristles are exported from China every year, of which a considerable part comes to this country.

The importance of soya beans and bean products in the commerce and agriculture of China has been constantly focusing attention on a commodity which was little known until recent years. This kind of bean has been known in China from very ancient times, and was mentioned in a treatise on plants in China as early as 2838 B.C. For centuries soya beans have been used in China as food as well as for feeding hogs and cattle. Pork fattened by soya bean feeding gives a delicate and delicious taste that is unequalled anywhere. Bean oil is used for cooking and lubrication, while bean cake, the residue of the bean after the oil is extracted, is used for feeding cattle and also as a fertiliser.

During recent years, however, science has discovered many new uses for the soya bean, from soap making to the manufacture of automobile parts. About £15,000,000 worth of it has been exported annually during recent years. Although Great Britain has not imported as much soya bean as some other countries, nevertheless she derives much indirect benefit from it, for the Danish cow that yields the delicious butter and the Danish hen that lays the nice egg imported into this country, to a considerable extent depend upon Chinese soya bean and bean products for feed.

To be specific, let us examine the small but nevertheless important article of eggs which Great Britain imports. Most British people probably think of Denmark as the most important if not the only pre-war source. Few people indeed realise that Great Britain imports more eggs from China than from any other country. It may be interesting to note that there are practically no poultry breeders in China, but the conservative estimate of chickens, ducks and geese raised in the country annually is over 350,000,000, simply because every family raises a few chickens or ducks as a side show. With improvement of poultry breeding and refrigeration, China surely can supply an ever-increasing quantity of eggs to Great Britain.

Among mineral products China is especially rich in antimony—a product which Great Britain needs. Notwithstanding the multiple local troubles in the localities where antimony is mined, Chinese antimony production continued to lead the world during the years 1923–27, for which period statistics are at hand. During these years Chinese mines on the average produced more than 74 per cent of the world's production of this mineral.

Tungsten is another Chinese mineral which Great Britain can make use of. Wolframite is chiefly washed from surface deposits, and is much needed by steel industries, especially for making certain kinds of special steels for aeroplanes, steel tools, etc. During 1923–27 China on the average produced about 5,500 tons of tungsten annually. An ever-increasing quantity of tungsten has been exported, as shown by the fact that the total export value of this mineral steadily increased from about £100,000 in 1932 to about £6,000,000 in 1938. Though not the principal producer of this useful mineral, China certainly occupies an important place in the tungsten market. Before 1922 Chinese tungsten-ores went chiefly to the United States, but during 1923–27 export was largely to Germany and France. Such a useful and not too abundant mineral will always find a way into some countries. Therefore, even if Great Britain is fortunate enough to produce a sufficient amount of it in her Colonies for her normal requirements, it will not be time wasted to look into the Chinese market for abnormal needs.

When we examine the total imports of the United Kingdom from China, especially in comparison with those from Japan, we are further convinced of the importance of the trade relations between China and Great Britain. As the following table, made in June 1942, shows, imports from China are considerably bigger than those from Japan.

Total Imports of the United Kingdom from:

	China	Japan
	£	£
1925 ..	13,447,620 ..	7,280,505
1926 ..	11,539,123 ..	7,204,117
1927 ..	12,123,145 ..	8,164,327
1928 ..	11,973,885 ..	8,731,671
1929 ..	12,156,627 ..	9,131,663
1930 ..	9,888,819 ..	7,819,649

The following table of British exports to China and Japan also indicates the importance of the Chinese market. Although still underdeveloped, China imported from the United Kingdom almost as much as Japan did during the same period. These figures become even more significant when it is recalled that during those years China was torn by civil war, while Japan had reached a high level of development and probably had begun to accumulate useful materials for war purposes.

Total Exports from the United Kingdom to:

	China	Japan
	£	£
1925 ..	14,633,399 ..	16,237,378
1926 ..	16,408,614 ..	13,904,495
1927 ..	9,689,977 ..	15,150,476
1928 ..	15,723,992 ..	14,536,038
1929 ..	14,028,983 ..	13,434,656
1930 ..	8,573,923 ..	8,228,783

But is it necessary to show that China actually produces many things needed by Great Britain in order to prove it is misleading if not harmful to think there can be little advantage to her in planning post-war trade relations with China?

Apart from other considerations, all experts agree there will be great industrial and agricultural developments in China after the war. In making such developments, British industry and skill may find opportunities for the benefit of both countries. Take railways, for example; with a population of 400,000,000 and an area of 4,000,000 square miles, China has less than 10,000 miles of railway. In order to meet her urgent needs, she must double her railway mileage before long. Indeed, it is well observed that there will perhaps be more railway development in China than in any other country during the coming two or three decades.

To double the railway mileage in China—rails, bridges, locomotives and rolling stock alone—will probably cost about £70,000,000, of which much will have to be imported. In the financing and construction of Chinese railways Great Britain has played an important part in the past. British-made locomotives and rolling stock, as well as British-built bridges and machinery, have an enviable reputation in the minds of Chinese railway men. Surely Great Britain will want to have a fair share in the supply of these and other materials in the coming development of Chinese railways?

But in order to get the full benefit, Great Britain will have to make use of Chinese products and Chinese services in mutually advantageous ways. Because no one-way traffic in trade between nations could last.

When the long-looked-for development in China comes—as surely it will—Great Britain will be in an excellent position to take advantage of it. Practically all British manufactures have a good name with the Chinese. Many of the old-established British firms and banking-houses in China are well known and highly respected from one end of the country to the other. These firms have branches in all the principal ports and have good Chinese connections in the interior. Their credit and reputation are both good. These establishments remain a great asset in spite of the interruptions of recent years. With new blood and new brains they will again enable Britain to take full advantage of the coming opportunities. Therefore, for the purpose of trade, if nothing else, we must 'nip in the bud' any such notion as that referred to at the beginning of this article, and must agree with Mr. Churchill who, in an able article published in the *Daily Mirror* of 11th August 1939, said:

> 'The victory of China, provided China is aided by the great democracies, might win for them a century of fertile and beneficent trade.'

But, in addition to trade, we must constantly keep in mind the importance of winning the war and winning the peace. In the discharge of this momentous task, Great Britain and China have a great responsibility to themselves as well as to their allies. In this respect we are happy to agree with the sentiment recently expressed by the Chinese Ambassador, Dr. V. K. Wellington Koo:

> 'The British and Chinese peoples, who have so many good qualities in common, have never been more united by sentiment, interest, sympathy, goodwill and mutual understanding. Not only in their joint struggle, but also in the post-war reconstruction following the achievement of common victory, there will be countless opportunities for their collaboration to promote their common welfare and the general interests of a free world.'

HSIN SHIH YEH

(NEW INDUSTRIES)

PAMELA O'MAHONY

It is no exaggeration to say that the Japanese invasion of China has been responsible for an industrial revolution. The ability and determination to accomplish this revolution have played a vital part in promoting Chinese resistance. In carrying through a policy of industrialisation, and in successfully transferring some hundreds of factories from the now occupied zones, the Chinese Government has achieved the incredible. Moreover, industrialisation is Free China's answer to the basis of Japanese militarist economics, the 'Greater East Asia Co-Prosperity Sphere'. And as in the case of Japan, were she to conquer, the economic weapons with which China is fighting foreshadow the future industrial and commercial framework of the Far East as a whole. China under the stress of war is producing a modern industry; but an industry not based on the economics of self-sufficiency or of exploitation—an industry which remains reliant on international trade and is inspired by the spirit of the new co-operative movement. The war economics of Japan are an unhappy cross between the worst forms of economic nationalism and of imperialist exploitation. The industrialisation of Free China has kept the Chinese army in the field for more than five years. It also provides the guarantee of genuine 'co-prosperity' when the war is won.

To gain an impression of the immensity of the problem which the Chungking Government has tackled, it must be remembered that before the start of the 'China incident' there was virtually no native Chinese industry. Industrialisation of any description is a very modern development in China, hardly dating further back than the close of the first Sino-Japanese war in 1895 and the grant of foreign 'concessions' at the Treaty Ports. Some impetus was given to Chinese industry proper during the Four Years War, when dependence on supplies from the belligerent powers was considerably reduced; and a further spurt in development took place immediately before the present war between 1929 and 1936. Yet it remains true that the only industrialised section of China in mid-1937 was the strip of coastland linking and including the Treaty Ports, where the overwhelming majority of businesses were foreign-owned and foreign-managed. In this area there was a large textile industry, containing both spinning and weaving sections, engaged mainly on cotton goods. Flour milling was developed on a considerable scale; electrical and rubber industries were established; and there was an important production of cigarettes, mainly controlled by British-American Tobacco. Heavy industry was, however, embryonic, and it is estimated that in 1936 there were in the whole of China less than 650 machine-making factories of all sorts. The chemical industry was represented mainly by heavy acid plants at Shanghai, Canton and Honan.

Thus China was still in 1937 a country which, except for the foreign-owned factories round the coast, was almost exclusively engaged on agricultural production, coupled with a traditional home industry. As much as four-fifths of the cotton cloth consumed at home was produced by native hand looms, a form of employment which, as in Europe before the industrial revolution, could be combined with work in the fields. China is rich in many forms of mineral wealth, and mining was relatively far developed before the Japanese invasion took place. The annual coal output was between 17 and 20 millions, while the pre-war output of iron ore lay between one and one and a half million tons. Unfortunately, all the most important and most easily exploited coal workings and iron ore deposits were extremely vulnerable to Japanese attack.

The industrialised coastal fringe fell to Japan within the first few months of the war. A high proportion of the existing railway system and the better roads were captured at the same time, while by the beginning of 1940 virtually all the coal and iron ore deposits which had been previously worked were also lost. These disasters, so much more serious than mere loss of territory, might well have daunted any spirit less indomitable than that of the Generalissimo and his Government. In fact, immediate and far-sighted measures were set on foot to mitigate the loss. The Chinese Government, at first through the

CHINA AND HER INDUSTRIAL PRODUCTS

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various commissions of the National Military Council and later through the newly constituted Ministry of Economic Affairs, initiated the transfer of factories, lock, stock and barrel, from the danger zone to the heart of Free China. This method of wholesale evacuation of industries, which later served as a model for the Russian workers, was in fact worked out and carried through three or four years earlier by a nation whose struggle appeared hopeless, and whose transport was incomparably worse than that of the Soviet Union.

The movement inland from the coast has now, of course, slowed down, but it is reliably estimated that by the end of last year no less than 448 factories had been salvaged. Of these roughly one quarter have been transferred to the heart of Free China—the province of Szechwan with Chunking for its capital. The remainder have gone mainly to the provinces of Hunan, Kwangsi and Shensi. This movement, which is said to have involved the transport of some 120,000 tons of machinery and of 12,000 skilled workers, has not yet stopped. It would have been even greater had not a number of businesses tragically chosen to transfer to Hong Kong! But the work of salvage is mainly the Chinese answer to the threat implied in the first phase of the war, when the Japanese were advancing fast. This ended with the fall of Hankow and the transfer of the seat of Government to the mountainous stronghold of Chungking on the Yangtze river. Of the 448 factories successfully moved by the end of last year, as many as 386 had been salvaged within the first eighteen months. For with the shift of the capital from Hankow, relative stalemate was attained, and the Chinese were able to devote their attentions to the actual development of new industry, rather than to the salvage of that which existed before the war, with the avowed objective of laying the permanent basis of a new and industrialised China centred in the province of Szechwan. Against the total of 448 salvaged factories must be set the figure of close on 1,900 factories newly established since the outbreak of war. This achievement is even more striking.

In Free China, as in pre-war China, textile goods have continued to be the most important industry, accounting last year for about one-third in value of total production. Besides her traditional silk industry and her natural advantage in making cotton goods through the presence of abundant supplies of short staple cotton, progress has been made in the manufacture of wool. The textile industry is vitally important to the conduct of the war since the first necessity of any army is clothing and blankets. Successful experiments have recently been made in mixing hand-spun and machine-spun yarn in the weaving of military uniforms. The focus of attention has, however, turned to the development of the rudimentary heavy industry and to the increase in coal and iron ore production with which to feed it.

China today possesses a useful small-arms industry which produces firearms, grenades, bayonets and swords. It is unfortunately dependent on foreign supplies for all other armaments. The iron and steel industry is still extremely small by Western standards. The National Resources Commission, which is responsible for the control and supervision of heavy industry, reports the existence of twenty-nine industrial plants. One of these, the China Hsin Yeh Corporation, which produces Bessemer steel, installed a 30-ton furnace in October last. Other furnaces are at present under construction, and it is expected that steel output will rise considerably when these units have come into production. There is talk of Free China being self-sufficient in iron and steel, presumably at a very restricted level of consumption, in the course of the current year. The output of iron ore last year from the newly worked deposits in Szechwan and Yunnan amounted to some 300,000 tons which yielded 100,200 tons of pig-iron. This total is not high enough for China's present needs, but there is every prospect that output will expand sufficiently rapidly to feed the new furnaces.

Production of coal in 1941 in the new coal mines round the basin of the upper Yangtze in Hunan, Kwangsi, and Szechwan as well as further west in Yunnan and further east in the threatened province of Kiangsi amounted to some 6,000,000 tons. Here, too, a very substantial increase is expected. It is remarkable that coal and iron ore are the only two minerals in which production in 1941 was below the level of the pre-war average. The other industrial minerals in which China is rich are fortunately situated in unexposed areas, and production, notably of electrolytic copper, tungsten, fine tin and antimony, has actually increased. Time then, as regards the heavy industry and the expanded output of small arms, is definitely on the side of China.

From the industrial standpoint and from that of the war effort, the most remarkable achievement of the last five years is, nevertheless, the progress made by the chemical industry whose production is now second only in importance to textiles. In

Caravans halted on the Burma Road, China's life-line until the Japanese gained control of it

this field the outstanding innovation is the widespread use of tung (wood) oil which is 'cracked' by specialised plants for the production of synthetic gasoline and rubber. Both these products (which are in the nature of *ersatz* and are still commercially expensive to produce) are being perfected under the pressing necessity of sustaining the war in a country with very small natural resources of petroleum, and none of rubber. It is far from impossible that before the war is over, production will have been technically improved to a degree at which output on a commercial, competitive basis is feasible. But in any case the development of the tung oil industry is proving of inestimable benefit to Free China in providing some of the fuel in which she is so sadly deficient. There is news that oil has been struck in northern Kansu, where it is said that 3,630,000 gallons of crude oil were produced in 1941; but in other districts experiments have not so far proved encouraging.

Transport remains a great problem, both on account of the shortage of petrol and of the lack of railways and good roads. In April last, Dr. Wellington Koo revealed that, since the Government moved to Chungking, 700 miles of railways and 3,000 miles of roads have been completed, while a roughly equivalent road mileage is at present under construction. Along the new roads the Chinese are organising an ingenious system of 'stage transport'. This has been developed predominantly in the north-west, between Kansu and Shensi, and is calculated to have saved some 2,000,000 gallons of petrol last year. The 'stages' are covered by pack animals including camels and by rubber-tyred carts drawn by two horses. On the south-western highways charcoal-driven trucks are now used. The loss of the Burma

Road has, however, made the problem of communication between China and the rest of the allied world even more serious than the problem of internal communications. With characteristic determination the Chinese are now at work on the construction of two alternative life lines: the new India Road destined to cross the Assam mountains, and a Tibet Road further to the north. With the help of coolie labour work on these immense projects is proceeding fast. And on the speed with which they can be cut, or alternatively on the possibility of reopening the Burma Road as the result of successful military operations in Burma, rests the future of China.

For Chinese industrialisation, heroic and striking as it is, is not of an order which can in the near future equip the Chinese armies with the munitions of modern warfare. It would do a gross disservice to the cause of Free China if the scope or potentialities of the new industry created in the past five years were exaggerated. Broadly speaking, the industry of Free China can and will increasingly be able to keep in the field the guerrilla forces of the Chinese army and to provide the everyday necessities of the unmobilised population. General Chiang Kai-shek has under his command today some 5,000,000 front line Chinese soldiers, equipped for guerrilla fighting. It is estimated that there is in the rear double that number of reservists. The latest fighting in the province of Chekiang and the guerrilla raids on Japanese-occupied towns are once more demonstrating the ability of the Chinese forces, clothed and equipped by the new Chinese industry, to fight the Japanese armies to a standstill and to enforce a stalemate. But in order to turn from the phase of stalemate to a phase of reconquest the Chinese armies must have the weapons of modern warfare. Bombers, dive bombers, fighters and heavy artillery are desperately needed today and they cannot be supplied by Chinese factories!

The limitations of Chinese industrialisation are as important as its achievements. China remains predominantly and overwhelmingly an agricultural country. And this is necessarily so when not the least of the problems is to feed the army and the many hundreds of thousands of refugees who have poured into Free China from the occupied regions. To meet these difficulties the Government has set on foot a number of emergency agricultural measures which include the turning over of cotton fields to the production of food crops, the manufacture of fertilisers, instruction in improved farming methods and the distribution of high quality seed. Rural co-operative banks have been started, agricultural credits provided and public granaries set up. Industrialisation is by no means the only, and perhaps not even the main, economic problem which the Chungking Government has tackled and gone so far toward solving. It is a part of a lucidly conceived plan for victory. In that plan it performs the very definite function of keeping a guerrilla army in the field, pending the arrival of large scale assistance. Moreover, industrialisation was never planned to operate in total isolation from the outer world. The closing of the Burma Road is a very serious blow. A point of re-entry must be found if the Japanese are to be prevented from launching an overwhelming attack on a country which is now under almost total blockade.

When the war is finally won and the Japanese are driven from Chinese soil, the long term effects of the shift of industry from the coastal fringe to the centre of the country will probably prove to be even more important than the immediate influence on the course of the war. For the war is giving Free China what she never possessed on an important scale before: an industry of her own, independent of foreign control. Moreover, the development of the industrial co-operative movement, which is playing a vital part in supplementing the output of the large factories, has linked the industrial revolution with the birth of an essentially democratic form of organisation. The educational and social value of the co-operative movement, which was only started in Hankow in August 1938, and which now includes 1,700 local organisations controlling 2,500 workshops, cannot be overestimated. In the areas where fighting is actually taking place these workshops are operated on the famous 'hit-and-run' principle, by which temporary buildings and machinery are evacuated on the approach of the enemy and the workmen turn into guerrillas until the danger is past.

It would not be surprising if the Japanese have forced on the Chinese Government and people a policy and technique of industrialisation which in the post-war world may make the products of Free China a very real competitive menace to the output of Japan. And in post-war China, the industrial developments which are taking place today should provide the basis for a higher standard of living and a more integrated national life. That day is still far off. For the present, practical assistance is worth all the admiration in the world. The unsurpassed achievements of Free China must not be jeopardised for want of allied help.

TUNG HÊ HSI

(EAST AND WEST)

MAURICE COLLIS

SINO-EUROPEAN relations fall under three heads. First was the long period when China looked down on Europe. Then followed a period when she looked up to Europe. Today, feeling neither an undue superiority nor an inferiority complex, she is able to take a balanced view of the facts.

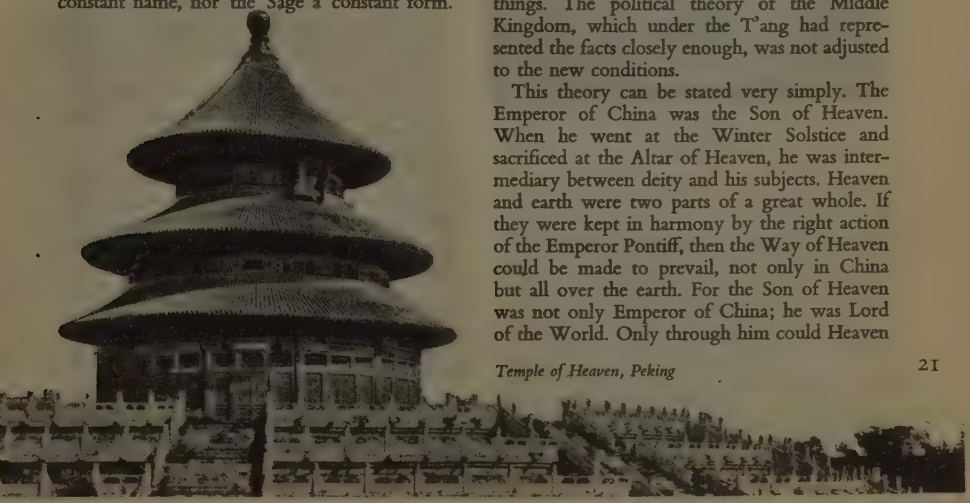
At her greatest moment she had every reason to have a good opinion of herself. During the T'ang Dynasty (A.D. 618–907) she was truly the centre of the world, or of as much of it as knew of her existence. One of the proofs of her mental vigour was the interest she took in the lands beyond her borders and her eagerness to adopt ideas from them. At that time she was crowded with foreign merchants, missionaries and mercenaries. We are fortunate here in England in possessing a great quantity of pottery figures made under the T'ang. These represent not only Chinese, but also Indians, Arabs, Greeks, Persians, Siberians and Japanese. Ch'ang-an, her capital, was a cosmopolis. All Asia looked towards it with admiration.

Every religion was tolerated. The opening lines of the Emperor T'ai Tsung's Edict of A.D. 638 are well known: 'The way has no constant name, nor the Sage a constant form. According to environment religion is set forth quietly, providing salvation for all living.' No other ruler of the 7th century in any part of the world promulgated so wise, so fecund, so lofty a declaration. Even were we ignorant of the splendid art and literature of the T'ang, of the urbanity of their manners, of the earnestness with which they sought the ideal, this Edict of T'ai Tsung's would suffice to show how unquestionably superior were the Chinese of that date. What had Europe to show? Stuffy Byzantium, half barbarous Charlemagne, rustic Alfred, and Rome of the ruins.

So high did the Chinese stand, so much admired were they by all, that they may be excused for having fallen later on into the error of believing that excellence is static, that virtue resides in maintaining what has been achieved, that their search for the elixir was over, that they had found everything, had got everything, wanted nothing, could be taught nothing.

During the centuries which followed the T'ang, Rome rose from its ruins. Byzantium had a new birth in the Renaissance, Alfred was succeeded by Elizabeth, Charlemagne by Charles Quint. But China took no account of these things. The political theory of the Middle Kingdom, which under the T'ang had represented the facts closely enough, was not adjusted to the new conditions.

This theory can be stated very simply. The Emperor of China was the Son of Heaven. When he went at the Winter Solstice and sacrificed at the Altar of Heaven, he was intermediary between deity and his subjects. Heaven and earth were two parts of a great whole. If they were kept in harmony by the right action of the Emperor Pontiff, then the Way of Heaven could be made to prevail, not only in China but all over the earth. For the Son of Heaven was not only Emperor of China; he was Lord of the World. Only through him could Heaven



Temple of Heaven, Peking

Statuette of a lady, in a red and white striped dress and black cloak, from a grave of the T'ang period

manifest its will, and the Will of Heaven was valid everywhere. Seated in the centre of his palace, the Great Within, he radiated his light over the earth. The inhabitants of the Middle Kingdom, and those of other countries, named or unnamed, discovered or unknown, which lay in concentric circles extending to the last confines, looked to him to reconcile them to the macrocosmos. In this grandiose conception of China and its monarch, astronomy and astrology combined in the metaphysical system which lay at the root of the code of behaviour called Confucianism. T'ang toleration and liberalism were always subject to this political theory.

In its practical application the theory was blandly condescending. The assumption was that every ruler on the confines, as soon as he heard of the Son of Heaven, would send envoys with presents to pay homage at the Court of Heaven, his motive in so doing being to lighten his darkness and so become rather less of a barbarian than in fact he was. For centuries such embassies thronged the roads of Asia. They were received with affability and dismissed after a lecture. Had the T'ang Emperor heard of our Alfred he would have expected him to make his 'kotow' to the Dragon Throne either in person or by representative. The T'ang official history records that in A.D. 643 the Byzantine Emperor sent envoys and presents. Every ruler with any pretensions to right feeling or of any sense of propriety was supposed to show it in this manner. Even the Buddha, had he come as an envoy from his State, would have been treated in the ordinary way, writes Han Yü, the famous Conservative, in his well-known memorial. 'At most,' he says, 'the Emperor would have received him in audience and after admonition have entertained him to dinner, bestowing upon him a suit of clothes and sending him back to the frontier under escort'. If the Board of Rites had had to consider a proposed visit by the founder of Christianity, no doubt it would have laid down a similar procedure. While every State with its religion had the right to respect, the over-riding validity of the Confucian system had to be acknowledged.

But times moved on. The barbarians of the confines ceased to be barbarians, but continued to be regarded as if they still were so, for it was by a development of their own ideas that they had advanced, rather than by adapting themselves to Confucianism. Driven by a dynamism, which the Chinese found deplorably eccentric, they sailed to Asia in their ships, not to pay homage to the Son of Heaven, but to treat with him for trade concessions. And they refused to admit that Confucianism overrode Christianity, which, on the contrary, they claimed was a world religion.

A clash was inevitable, not only because the two systems were incompatible, but because the European conception of the State and of Christianity was backed by arms, arms superior to those which had been developed in China.

The impression made by the early European merchants was highly disagreeable. Their ideas

seemed barbarous, their persons disgusting. From the very first the Chinese Government realised they were dangerous. It was conceived, however, that they could be kept out, or if some trade were allowed that it could be strictly limited. During the 17th, 18th and 19th centuries, this was the policy adopted by Peking. For so rigid had the Confucian system become that the Emperors did not realise that unless they unbent and adopted certain European ideas, more particularly in the sphere of arms, economics and finance, they were liable to endanger the existence of their country.

By the 19th century, Europe, more particularly England (for this country, owing to its sea-power, was paramount in Eastern waters), was strong enough to force its will on China. The three capital dates are—the Opium War of 1840, the burning of the Summer Palace in 1860, and the sack of the Forbidden City in 1900. Another capital date is 1894, when the Japanese, who, twenty-five years earlier, had adopted those Western ideas which were necessary for their preservation, defeated the Chinese fleet and got their first grip on the mainland of Asia.

In 1898, the Emperor Kuang Hsü, a weak-minded youth who had escaped for the moment from the clutches of his aunt, the Dowager-Empress Tzu Hsi, a woman who had controlled China for forty years, and had been both too dishonest, too narrow and too selfish to work for China's good, was induced by the Reform Party to seal no less than thirty-eight reform edicts in three months. This action, sound enough in idea, was precipitate. Tzu Hsi was able to intervene. Kuang Hsü was imprisoned and the Reformers executed. China's ruin became inevitable.

In 1908 Tzu Hsi died, and the dynasty lingered on for four more years under a minor, Hsüan T'ung. There followed the republican revolution. The dangers, both internal and external, which now menaced the country were so appalling that the Chinese lost confidence in themselves and in the Confucian system. They became afflicted with an inferiority complex and turned humbly to the West for guidance and inspiration. Hsiao Chi'en in his valuable little book *Etching of a Tormented Age* has shown how they turned away also from their great classical literature and began to copy the literary forms of Europe. The atmosphere of that China was colonial. Where before had reverberated the periods of the Vermilion Pencil were heard the squeakings of half-baked students.

The Dowager-Empress Tzu Hsi

The war with Japan and the present world-war have enabled the Chinese to find themselves again. They have their allotted and vital task in a struggle to establish a new world.

To peer into the future is to see through a glass darkly. But the considerations adduced here suggest that China is about to enter upon a period unlike any other in her tremendous history of four thousand years. Neither as superior nor as inferior, she is vowed to enter a world confederation. Such a confederation must have an ethical basis or it will dissolve and war reign again. But what will be the nature of its ethics? If they are not Confucian, will the Chinese be satisfied to have them Christian? And what is the difference between Confucian and Christian ethics? We are thrown back upon T'ai Tsung's Edict: 'The way has no constant name and the Sage no constant form.' If a 7th century ruler could state so rare a doctrine, surely now in the 20th century we can restate it?

* * * * *

THE RED COCKATOO

By Po Chü-I (*ninth century* A.D.)

Sent as a present from Annam,
A red cockatoo.
Coloured like the peach-tree blossom,
Speaking with the speech of men.
And they did to it what is always done
To the learned and eloquent.
They took a cage with stout bars
And shut it up inside.

(From 170 *Chinese Poems* edited by Arthur Waley. Constable & Co.)

萧乾 PAO CHIN

(PRESS)

HSIAO CHI'EN

THE Chinese Press might be called a by-product of the activities of the London Missionary Society. Undoubtedly the Reform Movement in China in the late nineteenth century, and the political and social upheavals which followed, would eventually have demanded an expression of public opinion; but it was the early periodicals of the missionaries, little different from biblical tracts, which gave the original impetus. One of the oldest Chinese papers, *Shun Pao*, was started by an Englishman, a Mr. F. Majer, in 1872, after he had failed as a tea-merchant. The rise of the Chinese Press, in short, may be added to the list of China's debts to Britain.

The history of the Press is closely bound up with the history of modern China. Ever since the T'ai P'ing Rebellion, when it was proposed by the rebel kings that a news bureau should be established 'to frighten the treacherous and reveal the loyal', the newspaper has been an important means of enlightening the people. In 1895, after the Sino-Japanese War, when the whole nation was aroused, the Rev. Timothy Richards, a British Missionary, started the *Kwang Hsueh Hui*, or Christian Literature Society, in Shanghai, advising that 'to fortify the nation and enrich the people, we must reform. To convince the officials and the people of the benefit of the reform, we must start newspapers.' In the absence of a Parliament, the Press has played an important part in the politics of modern China. During the Reform Movement of the late nineteenth century the newspapers *Shih Wu Pao* and *Su Pao* were a constant annoyance to the Manchu Government, and in 1898 the stubborn Empress-Dowager issued an edict for the arrest of 'those worthless, shameless scholars who stirred public sentiments in the notorious *Shih Wu Pao*.' Later still, in the early stages of the revolution of 1911, resulting in the downfall of the Manchus, the Press played an even more decisive part. It was through *Min Pao*, organ of the *T'ung Meng Hui*, forerunner of the Kuomintang, that Dr. Sun Yat Sen rallied the support of the overseas Chinese in his flight against the Manchu rule and his assertion of the political rights of the modern Chinese. In the last phase of the Manchu dynasty, newspapers became more and more outspoken. During the civil war of the early Republican era, the war-lords considered the shooting of newspaper editors the best means of silencing the people. In this present war the Japanese have kidnapped or assassinated many loyal Chinese journalists, besides doing their best to wreck the newspaper offices.

The *Peking Gazette*, a chronicle of Government proclamations similar to Hansard, first published in the seventh century A.D., is the oldest periodical in existence. Official publications have always appeared in China, but the first periodical run by private individuals, the *Chinese Monthly Magazine*, was published in Malacca in 1815 by the Rev. William Milne, a British missionary. Owing to the opposition of the Manchu rulers, it was not until 1833 that the *Eastern-Western Monthly Magazine*, edited by the Rev. Charles Gutsluff, could be moved from Singapore to Chinese territory; in that year new publishing offices were opened in Canton. The first daily was the Chinese edition of the *China Mail*, of Hongkong, called *Chung Wai Hsin Pao*, founded in 1858 and subsequently edited by the well-known Wu Ting Fang. The two oldest Shanghai newspapers, still in existence today, were founded by Englishmen: *Shun Pao* in 1872 and *Hsin Wen Pao* in 1893; *Chao Wen Hsin Pao*, founded in 1872, was the first paper founded and run entirely by Chinese.

The early Chinese newspapers were not much concerned with news, except for rates of exchange and shipping information. They were bound in book form, and contained essays on religion and science, with biographical notes on famous Westerners such as Abraham Lincoln or Nelson. To this day nearly all our best papers are academic. The best map in China is still the one published by *Shun Pao* on the occasion of its fiftieth anniversary. The *Takung Pao* has 'Sunday editorials'—essays on current topics by professors or other authorities. The paper on which I worked had, in addition to a literary supplement every day, a number of others on such subjects as 'History and Geography', 'Education of Today', 'Economics', 'Modern Medicine', 'Fine Arts', as well as a page for women and children.

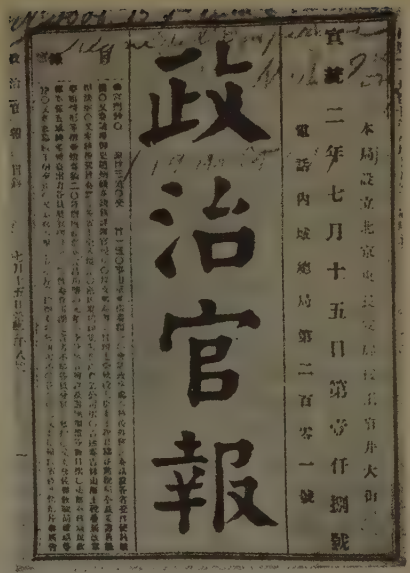
The literary supplements of the Chinese newspapers have been an important stepping-stone in many literary careers. The famous 'True

Story of Ah Q' of Lu Hsün, the early works of Miss Ping Hsin, and many other established writers, were all published in the literary supplements. Today there are hundreds of magazines, and the editor of a literary supplement has to beg for MSS., but at the beginning of the new literary movement (1916), *The New Youth* was one of the very few periodicals. Although Hollywood has inspired the Chinese to copy many Western evils, crime stories have not yet become a favourite theme of the Chinese journalist.

Until very recently the censorship problems of the Chinese Press were complicated by the double censorship which operated in the foreign controlled ports. The Chinese Government has, however, revised its Press laws several times in recent years, to ensure the free expression of public opinion. Chinese journalists have formed national organisations for the protection of their interests. The freedom of the Press is as much a matter for controversy in China as it is elsewhere, but even in the worst phase of the dissensions between the Kuomintang and the Communists, *Hsin Hwa Jih Pao*, the organ of the Communist Party, continued to be published.

A great deal of the credit for the growth of the Chinese Press should go to the newspaper libraries which are increasing both in number and in the range of their service, although as yet there exists in China no 'cold storage' as comprehensive as that available to Western papers. The National Library of Peiping did invaluable work in 1934 when it published a series of classified indexes of articles appearing in the leading magazines, and the Central News Agency, under the direction of Mr. Hsiao Tung Tse and Mr. Tso Kung, began a news-cutting library on a large scale shortly before the War, though recently the general dislocation has made the work of newspaper-clipping almost impossible. The C.N.A. has also done good work in unifying current terms, especially the transliterations of proper names and new terms such as *Auchinleck*, *frozen funds* or *parachutists*, which appear in hundreds through the news flashes. The flexible Chinese language is well adapted to the assimilation of foreign names, but unless uniformity is enforced newspaper reading would be too much like guesswork for the ordinary reader.

During the past sixty or seventy years much progress has been made in production and distribution. Newspapers were at first printed on wood blocks; today many use roller machines printing in three colours. Distribution was at first free, then papers were canvassed from door


政治官報

Front Page of the Peking Gazette, an official newspaper first published in the seventh century A.D.

to door, and today they are sold by the thousand, through an elaborate network of distribution. But compared with the Western Press, we are still very backward on the technical side. For one reason, our language is a beautiful but complicated one. Being non-alphabetical, each sign is a character in itself, which makes linotype virtually out of the question. The volume of advertising is not comparable, although of recent years it has increased enormously; lay-outs are better, and classified advertisements have become popular. The third handicap, illiteracy, has yet to be conquered. Although we have 450 million potential readers, a circulation of a million or over is still an unfulfilled dream.

Most of the paper used for the roller machines is imported from Canada, Sweden or Germany. A scheme for the manufacture of newsprint was started in 1934, but the war put a stop to it, and instead of the manufacture of paper enormous stocks were burned during the Japanese bombing of Yangtzepoo, the docks of Shanghai, and other centres, and many new factories were destroyed. A few managed to escape and were transferred to the interior; the *Lung Chang* Paper Mill, for example, went first to Hankow, later to Chungking, shifting over 2,000 tons of machinery and all its trained workers.

'Decentralisation' is a word which occurs

again and again in descriptions of China under war conditions. That heroic phrase 'scorched earth' means to China the loss of model cities along the coast, main-line railways, museums and libraries, the only compensation being the consequent development of the interior. If China is compared to a great river, the mistake made in the past was the concentration of everything in one great pool: fifty newspapers in Shanghai, forty-four in Peiping, while provincial journalism was almost entirely neglected. The Japanese bombers, in destroying human lives, also destroyed the embankment of this gigantic pool. But the water was not allowed to drain away; it irrigates the whole of the country. For example, Chekiang, a small coastal province partly under Japanese occupation, now has over 180 newspapers owned by loyal Chinese.

The first department of journalism in China was established at St. John's College in Shanghai in 1920; another was opened the following year at Amoy University; and in 1924, with the help of the School of Journalism, University of Missouri, the School of Journalism of Yenching was founded. Soon after, similar departments were established in Kwang Ha and Futan Universities, Shanghai, and the Central Political School of Nanking. About a hundred graduates of the School of Yenching, including a number of women, are now serving on papers at home and abroad.

On the editorial side, a good deal of the progress made has not been fatally affected by the war. Until December 1940, no Chinese news agency existed in Europe or America, but on 1 December of that year, with the announcement of the British ten million loan to China, the first Chinese News Agency in the West was founded in Fleet Street, with Mr. H. D. Liem as the London correspondent. Two months later the second overseas office was opened in New York, and every Chinese paper now takes pride in articles or despatches sent from its own correspondents. A number of Chinese journalists have been killed on active service, and in the famous Battle of Huchow many journalists were actually in the besieged city. In addition to the rapid development of the Central News Agency and the increase in the number of agencies, journalists are active behind the Japanese lines, producing the *Yellow River Daily News* in Shansi, the *People's Journal* in Shantung, the *Defence Herald* in Middle Hopei, and many others. Their stories are printed in every possible way, from movable type to mimeograph.

Except for news that requires an immediate follow-up, time is not such an important element in the Chinese Press, and a Chinese reporter seldom loses his job for being behind-hand with news of events of no national importance. As late as 1926 foreign news played a relatively small part in the make-up of a Chinese newspaper, although the Chinese Press has subscribed to Reuter's service since the outbreak of the last European war. According to an estimate made that year, the highest percentage of foreign news printed in any Chinese paper was the 18 per cent of space allotted by *Chen Pao*, the *Morning Post* of Peking; other leading papers published as little as 4 per cent. In contrast, a current estimate made by Mr. Guenther Stein, editor of *China Airmail*, shows that the minimum of space occupied by foreign news in the Chungking papers today is one-third, *Ta Kung Pao* and *China Times* publishing from 44 to 50 per cent. Before news agencies were established abroad we tried to have first-hand reports of big events in the West. Mr. Hu Lin, the present director of the three *Ta Kung Paos*—Chungking and Kweilin and until last winter, Hongkong—attended the Peace Conference after the last war. Representatives attended the Washington Conference and the C.N.A. sent a correspondent to Geneva after the invasion of Manchuria in 1931.

In 1921, Dr. Hollington Tong, then a member of the Chinese delegation to the World Press Conference and now China's Vice-Minister of International Publicity, made an appeal to foreign journalists to give more prominence to news about China, inviting them to visit China and see for themselves our progress in various fields.

Since China formally joined the Allies and the grim struggle in the Pacific has submerged into this global war against the Axis, news about China has slowly but steadily been given importance in the British Press.

One of the fundamental causes of war is lack of understanding between nations, and newspapermen all over the world have a great responsibility. Today thousands of words are cabled to China giving first-hand accounts of events in Britain and America; the Chinese Press may congratulate itself upon having achieved in the course of its development, a new intimacy with the democracies of the West. This war has further made the Chinese reading public world-minded. No sincere Chinese newspaperman wishes to desert his duty as a bridge between peoples in the post-war world.

CHINESE SCRIPT

GUSTAV HALOUN

It has been suggested several times that writing was imported into China from the West, e.g. from the Sumerians. But when Chinese script appears for the first time in inscriptions datable in the thirteenth and twelfth centuries B.C. it is so undeveloped technically as to show that it must have arisen locally.

As in other ancient scripts, the most primitive elements of the Chinese are pictographs, i.e. conventionalized drawings reduced to the essentials and in course of time degenerating. Naturally, concrete objects such as animals, plants, tools, etc., lent themselves most easily to being depicted, but the scope of writing was widened to include indirect pictures, symbols. These work by using various kinds of substitution, e.g. parts for wholes, attributes for things, effects for causes, instruments for activities, gestures for actions, metaphor, etc. Another large class is formed by significant combinations of two or more pictographs.

There exist well over 2,000 of these primitive pictographs and symbols, and, again as with other ancient scripts, they were used to write phonetically. Thus the inscription on a bronze of the second millennium B.C. employs, as modern embroidery still may do, the picture of *fu* 'bat' to represent *fu* 'happiness, prosperity'. A certain number of words, especially grammatical auxiliaries, are even now written by 'borrowed characters'. On the whole, the development towards a purely phonetic script was counteracted by certain peculiarities of the Chinese language, in which a word generally consists of a single syllable only, and many words sound the same or very similar. Only a most elaborate and exact phonetic notation, far beyond the capacities of the early scribes, could possibly have avoided being often misunderstood.

These difficulties were met by the invention of determinatives, used in the West but not carried very far, but in China already universal early in the last millennium B.C. A determinative is an element added to the phonetic to indicate the category within which the word's meaning is to be sought, e.g. to the sign rendering a given sound the ideograph for 'heart' is added in most cases when the word means a sensation or emotion. Any one of the pictographs and symbols could be used as a phonetic, i.e. to render words with the same or similar sounds to those which it primarily represented; on the other hand, the number of determinatives was not unlimited since the number of categories they indicate was naturally restricted. Accordingly, the determinatives came in time to be used as a convenient means of classifying characters in dictionaries (the so-called 'radicals' of which there were 541 in A.D. 120 and nowadays 214).

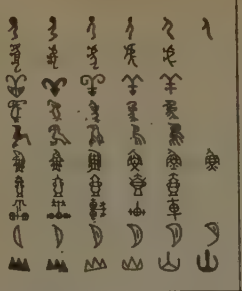
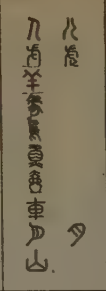
If we reckon about 49,000 listed characters in the K'ang-hsi Dictionary (including many duplicates and variants), not more than about 5 per cent are pictographs and symbols, all the rest being of the determinative plus phonetic type. The final result is that every primary Chinese word (functioning unaltered as noun, verb, adverb, adjective, etc.) had in principle its own character. Originally, this ingenious system in essence provided a phonetic script employing some 1,000 signs to render the sounds of different syllable-words and ready to combine with determinatives. Unfortunately in very many cases it ceased to work in the proper way when, by the phonetic evolution of the language, sound combinations which started almost identical and so could be fairly represented by the same 'phonetic' became entirely unlike.

However, as the classical Chinese language of 300 B.C. continued to be the literary tongue till recently, men preferred to retain the traditional convention for the script, the so-called 'Small Seal', fixed, in the main, by the Chancellery of Ch'in about 220 B.C. and changed only externally afterwards[1].

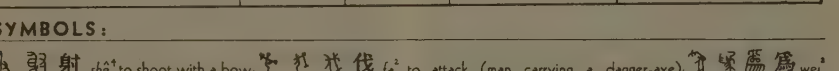
Countless characters formerly phonetic shifted successively into the ideograph class, a process often aided by external corruption of the signs. This transformed the script into an instrument more and more unwieldy, mastery of which implied industrious and long continued studies practicable only for the few. Stable orthography, on the other hand, worked for a deepened cultural tradition, and the script's relative independence of a sound basis helped to conserve national unity in circumstances when a

[1] The 'Model Script', now used mainly in printing, was introduced in the 4th century A.D. In writing, different cursive forms are employed.

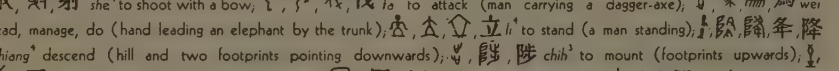
PICTOGRAPHS:

Archaic Script	Small Seal	Model Script	Forms in writing	Meaning
		人 虎 羊 象 鳥 魚 壺 車 月 山	人 虎 羊 象 鳥 魚 壺 車 月 山	*jên*[2] man *hu*[3] tiger *yang*[2] sheep *hsiang*[4] elephant *niao*[3] bird *yü*[2] fish *hu*[2] wine-vessel *ch'ê*[1] chariot, car *yüeh*[4] moon *shan*[1] mountain

SYMBOLS:



矢, 射 *shê*[4] to shoot with a bow; 𢦏, 𢦚, 戈, 伐 *fa*[2] to attack (man carrying a dagger-axe); 𦍌, 𦎫, 𦏚, 為 *wei*[2] lead, manage, do (hand leading an elephant by the trunk); 大, 立 *li*[4] to stand (a man standing); 𨚚, 𨚕, 𨚖, 降 *chiang*[4] descend (hill and two footprints pointing downwards); 𨚚, 𨚕 *chih*[3] to mount (footprints upwards); 𡈼, 至 *chih*[4] arrive (arrow hitting target); 回, 同, 回 *hui*[2] revolve (meander); 曰, 曰, 日 *yüeh*[4] speak (mouth and breath); 甘 *kan*[1] sweet (mouth and something in it); 高, 高 *kao*[1] high (picture of a high building); 𠂤, 長 *chang*[3] senior, grown up, *ch'ang*[2] extended (long haired man walking on stick); 力, 力, 力, 力 *li*[4] strength (arm in motion); 富, 富, 富 *fu*[2] full (picture of a jar); 酋, 酋, 酉 *yu*[3] wine-must (jar and liquid inside).



父 *fu*[4] father (hand and stick); 婦 *fu*[4] wife (女 woman and 帚 broom); 好 *hao*[4] to love, *hao*[3] good (woman and 子 child); 效 *wan*[2] to quarrel (two women); 林 *lin*[2] forest (two 木 trees); 森 *shên*[1] umbrageous (three trees); 析 *hsi*[3] split (tree and 斤 axe); 牧, 牧 *mu*[4] tend cattle (ox and hand wielding whip); 鳴 *ming*[2] sing (鳥 bird and 口 mouth); 男 *nan*[2] male, man (employ 力 strength in the 田 fields)

PHONETIC CHARACTERS:

耳 *êrh*[3] (archaic* *snjəg*) *'ear'* is *phonetic* in: 珥 *êrh*[3] ear-pendant (determinative 玉 jade, precious stone; word cognate to 耳); 餌, 鬻 *êrh*[3] cake (det. 食 food or 鬲 caldron); 珥, 毸 *êrh*[4] plume (det. 毛 hair); 佴 *êrh*[4] assistant (det. 亻, 人 man); 蛦 *êrh*[4] bait (det. 虫 worm); 衈 *êrh*[4] a sacrifice (det. 血 blood); 恥 *ch'ih*[3] (arch.* *t'niəg*) shame (det. 心 heart); 弭 *mi*[3] (arch.* *smiĕg*?) repress, ends of a bow (det. 弓 bow); it is *determinative* in: 聞 *wên*[2] to hear (phonetic 門 *mên*); 聆 *ling*[2] listen to, apprehend (phon. 令 *ling*[2]); 聾 *lung*[2] deaf (phon. 龍 *lung*[2]); 聰 *ts'ung*[1] acute of hearing, clever (phon. 悤 *ts'ung*[1]); 警 *sung*[3] alarm, excite (phon. 從 *ts'ung*[2]).

立 *li*[4] (arch.* *l̥əp*) 'to stand' is *phonetic* in: 笠 *li*[4] splint hat (det. 竹 bamboo); 粒, 𩙿 *li*[4] grain of rice (det. 米 rice or 食 food); 苙 *li*[4] (arch.* *gl̥əp*) pen for animals, *chi*[2] (arch.* *g'l̥əp*) hyacinth (det. 艸 herb, plant); 泣 *ch'i*[4] (arch.* *k'l̥əp*) to weep (det. 氵, 水 water), 拉 *la*[2] (arch.* *ləp*) to pull, break (det. 扌, 手 hand); 翋 *la*[2] to fly (det. 羽 wings); 霤 *li*,[4] *ch'ih*[4] (arch.* *dl̥əp*, *t'l̥əp*) heavy rain (det. 雨 rain); 颯, 颯 *sa*[4] (arch.* *slap*) storm (det. 風 wind); determinative in: 站 *chan*[4] to stop (phon. 占 *chan*[1,4]); 竚 *chu*[4] to wait for (phon. 宁 *chu*); 竣 *chün*, *tsun*[4] stop work (phon. 夋 *chün*); 靖 *ching*[4] quiet (phon. 青 *ch'ing*); 端 *tuan*[1] extremity: origin, end, principle (phon. 耑 *tuan*[1]); 竭 *chieh*[2] (arch.* *g'jat*) exhausted (phon. 曷 *ho*,[2] arch.* *g'ât*).

more narrow phonetic notation might easily have caused local idioms to develop into independent languages[1].

During recent years, in conjunction with the movement for a 'National Language' (i.e. a standardised pronunciation) and the abolition of literary Chinese, some proposals have been started for a radical script reform, the aim being to simplify the system and to overcome the illiteracy of the Chinese masses. A 'National Alphabet' of 40 symbols, promulgated in 1918 (24 initials, 3 medials, 13 finals), has not proved a success thus far. Latin script, as it stands, is not suitable for writing Chinese, but it is just possible that some adaptation of it[2] may in the end succeed in taking the place of the indigenous form.

[1] The original pronunciation has been lost and each of the various dialects gives a different sound to a Chinese character.
[2] In the chart above the Wade transcription of the Peking dialect has been used.

KË HSÛEH

(SCIENCE)

JOSEPH NEEDHAM, Sc.D., F.R.S.

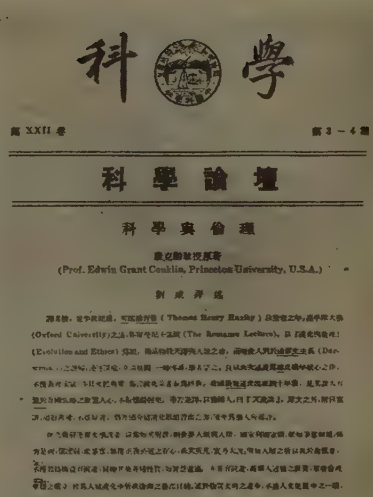
LI JO-SSE

(Dr. Needham's Chinese name)

AMONG China's four hundred million people, it would be strange indeed if there were not a vast reservoir of scientific ability. We have only to look at the achievements of modern Chinese scientists to see what a great contribution they have to make.

There is no space here to describe the history of science in China. So far there has not even been one good book on this subject. But we may summarise it by saying that it has two aspects: on the one hand there were many anticipations of modern scientific ideas in the thought of the ancient Chinese philosophers, especially the early Taoists of the second and third centuries B.C., corresponding to the brilliant anticipations of ancient Greek philosophy. On the other hand, there were, in later centuries, a whole succession of fundamental empirical discoveries, such as the mariner's compass, paper and printing (even with movable blocks), vaccination and so on, some of which found their way across or around Central Asia and profoundly affected our own civilisation. The problem of why, later on, no system of theoretical science grew up in China, and why, therefore, modern science came to China as something 'Western', is extremely difficult to answer. The answer, when we have it, will throw a bright light on many factors in the history of human culture.

Here, however, we must glance at some of the achievements of modern Chinese science, mentioning some of the men and women who have done most to advance it. We could begin with geology. The land of China (after all, somewhat larger than the whole of Europe) is one of great rivers, vast mountain ranges and fertile plains. Poets and travellers had described them for centuries, but it remained for Li Ssu-Kuang to write, not many years ago, a book, already classical, on the geology of China. Such work is indispensable for bringing so large an area into the geological world-picture. Another outstanding geologist was the late V. K. Ting, who was Head of the Geological Survey and editor of *Palaeontologica Sinica*. He it was who superintended the digging expeditions in northern China which revealed some of the most important finds ever made of the remains of Palæolithic Man. In the digging out and subsequent anatomical study of the skulls and other remains of the ape-man (*Sinanthropus*) there was close collaboration between Chinese and Europeans, for while Davidson Black and Weidenreich examined the specimens, the excavations were carried out and the first tooth found by Li Chi-Chih, and the important find of the skull of 'Peking Man' itself was made by Pei Wen-Chung.



科學

卷 XXII 卷　　第 3 – 4 期

科學論壇

科學與倫理

(Prof. Edwin Grant Conklin, Princeton University, U.S.A.)

Front page of Ko Shioh (*corresponding to British* Nature *and American* Science)

The Chinese, however, have by no means confined their attention to man's ancestors hundreds of thousands of years old. Anthropology, the study of man at primitive social levels today, has been well worked at. One of Malinowski's pupils, Fei Hsiao-Tung, has written an outstanding book on *Peasant Life in China*, and there are many other distinguished young anthropologists, such as Hsu Lang-Kuang. The famous author Lin Yutang, moreover, so well known here and in

America for his books such as *My Country and My People*, is himself an authority on the comparative study of languages of the Far Eastern peoples.

Let us now turn to the biological sciences, in which the Chinese have produced so many excellent workers. We might start with Wu Hsien, a biochemist with a world-wide reputation. Professor Wu is a man of special significance to us, for he is one of the few modern Chinese scientists who grew up during the old régime, and took a high degree in the literary examinations under the old Imperial system. Notwithstanding this intense classical education, he studied in America, collaborated with the great American biochemist, Folin, and made his name familiar in every biochemical laboratory in the world by the assay methods which they developed together. Wu afterwards made many interesting discoveries, especially in the denaturation, or hardening, of proteins, and the association of protein and fatty substances. Another very important biologist is Lim Kho-Seng (Robert Lim), who was formerly student and later lecturer at Edinburgh University. He is a specialist in the function of the digestive glands and the nervous system; but when the present war broke out (four years earlier in China than in Europe) he left his scientific work to become a Lieutenant-General, commanding the whole of the Chinese Army Medical Corps. A natural leader, he had founded a journal with a high world-reputation, the *Chinese Journal of Physiology*. Then there is Tang Pei-Sung, a brilliant cell-physiologist who has studied the respiration of marine animals and their eggs, and who recently published in the American journal *Science* a remarkable account of the journey of Tsing-Hua University from the east to Kunming in the south-west. This indomitable scientist wrote:

> 'Six months in Kweiyang to start a medical school from nothing—absolutely nothing, except a "hospital" of four beds and a group of determined men. . . . I designed everything, from a three-legged stool (after the principle of the tripod, for the floors are uneven), to the actually hand-made pneumothorax machine rigged up from parts got from junk shops all by myself, in order that serious cases of tuberculosis might be treated. . . .'

And we have heard of biochemical laboratories in deserted temples with the apparatus cheek by jowl with antique Buddhas.

Mention must also be made of Chang Hsi-Chun and his school of workers on acetylcholine, one of the most important stimulating substances produced in the body, and one which may have something to do with the bringing on of birth. On the pharmacological side, we have in Chen Ko-Kuei an exceptional figure, a brilliant organic chemist and pharmacologist but also a deep student of the ancient Chinese drugs. He has for many years worked at Indianapolis, U.S.A.; it was he who discovered the active principle of the *ma-huang* plant, ephedrine, a valuable drug now extensively used in Western medicine but formerly only known in the Chinese pharmacopœia. Lu Gwei-Djen worked at the Lester Institute at Shanghai. With the British physician B. S. Platt, she made fundamental investigations on the deficiency disease, *beri-beri*, due to lack of vitamin B_1. She introduced chemical estimation methods widely used, and with Wang Ying-Lai, now working in England, is one of the best-known specialists on this group of vitamins.

This raises the question of the part played by women in modern Chinese science. They have not lagged behind the men. Thus Tao Shan-Min is a well-known bacteriologist, who attained the highly responsible position of Director of the Chinese National Vaccine and Serum Bureau. Then the President of Ginling College (China's Girton) is an entomologist, Wu I-Fang. It was she who led the staff and students of this College on the long journey from Nanking westwards up the Yangtze gorges to the western capital of Chungking.

On the purely medical side, something should be said of the vast effort made during this century by the medical profession of China and the National Health Service towards better health and sanitation of the people. Particularly 'romantic' in this connection is the great fight against the plague which was carried out by Wu Nien-Teh and his staff in North China in the twenties. Up on this Mongolian frontier, the pneumonic plague was often very severe; and the work of preventing its spread as difficult as any of the undertakings which Kipling praised in the British Empire. Dr. Wu found that the Mongolian marmots (tarabagans), which are eaten by the country people, were an important factor in the spread of plague. Among his other accomplishments, Wu Nien-Teh wrote the only *History of Chinese Medicine*. Wu's successor as Director of the National Epidemic Prevention Bureau is F. F. Tang, formerly of the Lester Institute, a well-known specialist on virus

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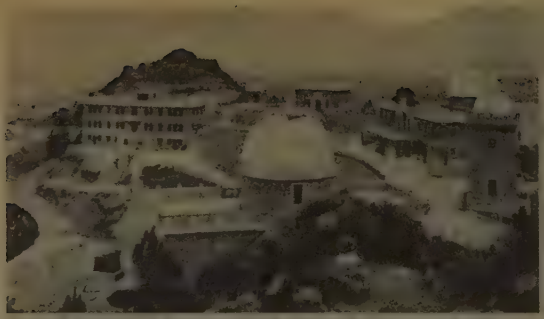
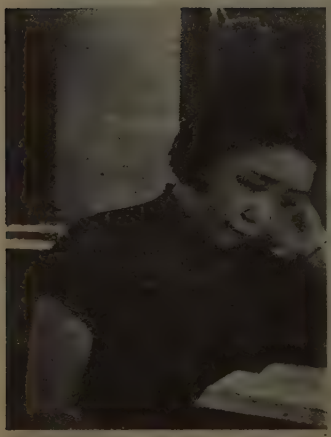


National Astronomical Observatory on the Purple Mountain near Nanking

National Physical Laboratory at Shanghai

Dr. Wu Nien-Teh, formerly Director of the National Health Service and the Epidemic Prevention Bureau

One of the Scientific Buildings at Chengtu University, Szechwan



Dr. G. D. Lu, specialist on vitamin research

Dr. F. F. Tang, specialist on virus diseases

Vivarium at the Lester Institute for studying snails as carriers of disease

diseases, such as measles, encephalo-myelitis and influenza.

Chinese scientists, however, have by no means limited their researches to matters of likely immediate practical application. That fundamental, but too little studied, science of embryology has been most successfully carried on among them. Thus Kuo Zing-Yang has tackled the extremely difficult problem of the origin of nervous activity in the embryo, the very beginnings of 'mind'. He succeeded in making a window in the shell of the hen's egg and examining all the movements which the tiny chick embryo makes during its development, either spontaneously or when stimulated in various ways. Similar work has been done by him on mammalian embryos. Tung Ti-Chao—a younger man—worked with the Belgian embryologist Dalcq, and has made valuable contributions to our knowledge of development, as also has Chuang Hsiao-Hui, a collaborator of the brilliant young experimental morphologist Holtfreter, now in Canada. His work on the induction of new embryonic organs in balls of embryonic ectoderm in which pieces of adult tissues have been implanted is of the highest importance. Shen Shih-Chang, too, has followed this line, but from a more physico-chemical point of view, and from all these young workers the best may be expected in the future.

There is now little room left to speak of the physicists, but the author, as a biologist himself, writes on the biologists with more inside knowledge. Some of the younger Chinese physicists, however, are very well known. C. S. Hu, for example, a collaborator of Professor Blackett's, has done important work on cosmic rays. In 1937 he made an expedition to Mt. Kasbek in the Caucasus, where he made experiments with Soviet scientists on the properties of cosmic rays at a height of some 14,000 feet. The difficulties of the experiments on the top of such high mountains were enormous, but success was obtained. Another Chinese physicist, who has worked in England, is C. C. Ho. A specialist on atomic physics, the current number of the *Proceedings of the Royal Society* is partly taken up with a long paper of his, the mathematics of which seem, to a biologist, as incomprehensible as the layman pretends that all science is to him!

One of China's best astronomers is Yü Ching-Sung. There are several observatories in China, the most famous, perhaps, being that of the Academia Sinica on the Purple Mountain near Nanking. This leads to a few words on the Academy, with which this article must end. It corresponds both to our Royal Society and to our British Academy, with the difference that it has under its own direction numerous large research institutes, and hence resembles rather the Academy of Sciences at Moscow. It was founded in 1928 by an extremely interesting figure, Dr. Tsai Yuan-Pei. Tsai Yuan-Pei was one of the oldest men in the forefront of new China. Born in 1868, he had attained membership of the Hanlin, the classical literary academy—many centuries old—of the Imperial régime. Nevertheless, with remarkable flexibility of mind and desire for progress, he welcomed new ideas in education, and became the first Minister of Education in the Nanking Provisional Government of 1911. In 1917, under the Republic, he became Chancellor of the National University in Peking. Later he held many high offices, and died in his seventy-second year as President of the Academia Sinica.

It is to be hoped that this article will have revealed something of the debt which world civilisation already owes to Chinese scientists, and of the vast possibilities when the talent latent in the Chinese masses can be made use of in the ranks of world science. The Chinese have an age-old veneration for learning. They will retain it for science with a social conscience. Unlike the Japanese, they have never slavishly copied Western models, and they do not produce masses of inferior scientific work. They turn their hands only to what is worth while. Such, at any rate, is the impression of one who has enjoyed the daily collaboration of Chinese scientific men and women, and who can claim to have some knowledge of the literature in his special subject. We must all see to it that when peace comes there must be the utmost contact between Chinese and Western scientists, and we must do everything we can to help them rebuild their civilisation, ravaged by an insane military power.

WO MÊN TI T'AI TU

(OUR ATTITUDE)

EVA DYKES-SPICER

Kuomintang Party Flag

CHINA's five-year resistance to Japan astounded the world in its early stages, and although custom has now somewhat staled its wonder, it is in fact no less amazing than it was. It is true that China is much the larger country, with an infinitely bigger population, and is potentially much wealthier. On the other hand, that part of her army which was well trained and equipped with modern weapons was much smaller, her air force inferior in machines and numbers, and she had virtually no navy, while Japan is reckoned as one of the great naval powers of the world. Moreover, Japan started with the advantage of having many soldiers stationed in China before war began, and through the unusual political position of Shanghai was able to land more troops after war had begun without resistance from the Chinese.

China's continued resistance was indeed only possible because of the size of the country, which made it impossible for the Japanese to achieve a decisive result; and because of the will to resist of the population, which found expression in the leadership and personality of General Chiang Kai-shek.

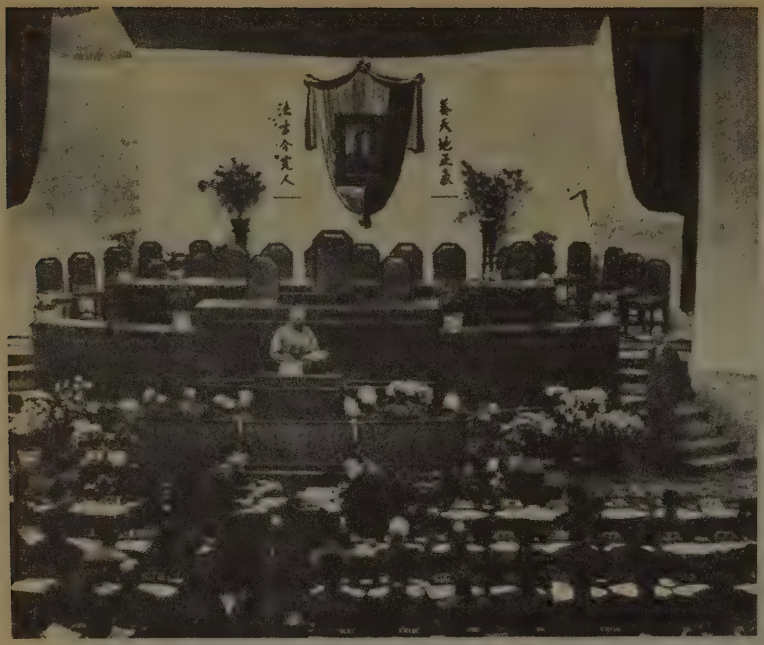
Helped by size, the Chinese military resistance has been successful in two ways. In the first place, despite almost continuous retreats, Chiang has never risked his whole army; he has always had a considerable body of troops left with which to fight. So the Central Armies have continued in the field, and the Japanese have never achieved a final and decisive victory. In the second place, successful guerrilla resistance has been organised within the Japanese lines. Districts completely surrounded by Japanese troops are not only the scene of guerrilla warfare, but are actually governed from Chungking, not Peking or Nanking. The activity of Russian guerrillas is front-line news today; the Chinese guerrillas have been active for five years, and the Japanese have not yet solved the problem. In fact, the Japanese have undoubtedly helped their enemies, for their treatment of the long-suffering Chinese peasants has persuaded these not only to help but to join the organised guerrilla bands. And popular support is an essential factor in guerrilla warfare. The insecurity of their occupation makes it impossible for the Japanese fully to exploit the economic resources of North China.

But China's military resistance is only one side of the picture. It has inevitably been tremendously costly, not only to the soldiers, but also to the civilian population. They have had before them the alternative of being overrun and brutally treated by the Japanese, or of leaving their homes to face suffering and an unknown future. That kind of suffering when the only military news was of retreat could hardly produce the morale needed to wage a long and desperate war of resistance. The outstanding feature of China's resistance is that she had the genius to turn a war of retreat into a voyage of discovery—a discovery of her own great West. She is not waiting for peace to begin reconstruction; she is carrying on both resistance and reconstruction simultaneously. Her morale is not that of a retreating and defeated nation, but of an already victorious one.

Many examples might be given of this astounding achievement. Guerrillas are carrying on within Japanese lines, but these guerrillas are not only organising military resistance—they are carrying on in many villages an effective programme of popular education and good government.

Most of China's main centres of learning are in the coastal provinces, all of which lie within occupied China. But the Government was determined that in spite of war and occupation the cultural life of China should go on. Students were not recruited, and most of the universities and colleges, whether Government, mission or private, and many of the secondary schools have moved to the west, where a new cultural life is growing up. This shift of the educational life has meant a new birth of learning, and a far greater understanding of the immensity and possibilities of the country.

China's industry, like her education, was mainly centred in the coastal areas, and most of her factories have been destroyed or occupied by the enemy. In some cases equipment was saved and set up elsewhere, but most of her



Generalissimo Chiang Kai-shek opens the first session of the First Pan-Chinese National Assembly in the new University of Nanking, beneath portrait of Sun Yat Sen

industry was put out of action, leaving a great gap in her production. One of the most striking movements to meet this need is the Chinese Industrial Co-operative Movement, which is establishing many small units of production all over free China. Obviously at the moment the small unit is harder to bomb, easier to move, and being widely scattered is better able to distribute goods. Over 2,000 co-operatives have already been established, and are producing a very wide variety of goods. This Movement is concerned not only with goods, but also with men. There is strong emphasis on the educational side, as well as the productive, and it is hoped to train the working men and women of China in the building-up of a genuinely democratic order. It is a Movement which, if it can survive the years of renewed competition with big business immediately after the war, may mean much in the future life of China.

China's communications were most highly developed near the coast. Today by far the larger part of her railways, not to mention all her seaports and many of the Yangtze river ports, are in enemy hands. Szechwan, a province as large as France, and one of the most important parts in Free China, has virtually no railways at all. Here also China has continued to build while still at war: railways where she can—roads in all directions. The best known of the new roads is the Burma Road, which runs from Kunming, the capital of Yunnan province, across mountain ranges and the valleys of the Mekong and Salween rivers, over the Sino-Burmese border to Lashio, the head of the railway from Rangoon. This and the road north through Lanchow to Russia were until recently the only 'legitimate' and open routes for China's exports and imports, though doubtless there is some smuggling through other ways. That road is now closed. Another road has been planned which will run from Calcutta through Assam and Sikiang to Szechwan, but how far this has progressed only the well-informed can say.

This continued resistance of China is undoubtedly of importance to Great Britain's position in general in the Far East, and to British business interests in particular. It is very clear that, had Japan not been 'bogged down' in China, she would have attacked all foreign interests in the Far East much sooner, and probably more boldly. Had China's resistance crumbled before the Japanese came into the war, Great Britain and her Far Eastern possessions would even then have found themselves very awkwardly situated. Japan had made it abundantly clear that she resented foreign business interests in the Far East—the open door had been closed in Manchuria, and no British shipping was allowed on the Yangtze, except above Ichange. A resurgent China will almost certainly want different conditions from those obtained

in the past, but will probably still be friendly to foreign trade.

Yet, although it was obvious that our material interests and ideological sympathies pointed in the same direction, for China, like us, was facing aggression, our policy up to the outbreak of the Japanese war was very hesitant. We were reluctant to face the fact that we could not remain really friendly with both sides without falling between two stools. Under Japanese pressure we closed the Burma Road for three months, although we had co-operated with China in the building of it. Right up to the outbreak of the war it was Japanese action rather than our own volition which drove us into closer co-operation with China.

It is possible, of course, to argue that our own position has been precarious, and that we have nothing to spare to help China. But the danger in our policy was that it overlooked the possibility of China's resistance ceasing, and Japan being able not only to withdraw her forces from there, but also to develop her plans for making use of China's vast resources. If we had really thought China's resistance might collapse, would we not have found the means to help her?

It is true that China's resistance has continued, and in a heroic fashion, but there are grave internal dangers of which we should be aware. At the outbreak of war the Communists agreed with the Central Government to lay aside their differences and to unite in resistance to Japan. The Communist armies, now known as the Eighth Route Army, were to be under the Commander-in-Chief, General Chiang, but they were given a certain district in which they held political as well as military control. They were supposed to refrain from deliberate Communist propaganda, and took as their immediate objective the Three Principles of Dr. Sun, the founder of the Chinese Republic and the Kuomintang Party (the one officially recognised party up till the outbreak of war). These three principles—democracy, nationalism and livelihood—interpreted liberally gave them plenty of scope. But there is no doubt that since many of the men most active in the guerrilla warfare and educational programme were educated in the Communist army during its long campaign with General Chiang himself, Communist influence and ideas have spread, and the Kuomintang has become suspicious of their ever-increasing influence and potential power. There has been at times considerable friction, especially among subordinate officials on both sides, and though

Poster showing coolie taking wife and children towards the Rising Star—sign of Freedom

resistance in co-operation has continued, it has at times been a very delicate situation.

The Kuomintang itself has among its very large membership some factions which are fairly far to the right, and which desire to retain the power in the hands of the party. Since the party has been in exclusive control since 1928, this power is very considerable. Our own united front, of which we make so much, has a good many fissures and cracks in it when viewed at close quarters—fissures which, under certain circumstances, might become dangerous. In China, with its very recent history of revolutions and civil wars, the danger of a split is much greater.

That the united front still holds is largely due to the personality of General Chiang, who is still recognised by all parties as the one possible leader. It is due also to the very real desire existing amongst almost all informed public opinion to continue the war until Japan is driven out of China. The solidarity of Chinese political leaders was proved conclusively when Wang Ching-wei, second only to Chiang himself, headed a Peace Movement, and received no support.

The danger lies in the fact that were anything to happen to Chiang, there is no obvious person to take his place; and although there is a large group in favour of his general policy, power might be seized by a small group rather far to the right of the Kuomintang. In that case

co-operation with the left would cease to be possible, resistance might be weakened and peace terms sought.

This is not suggested as an immediate or likely possibility, but we need to face the fact that, although China is fighting on the side of the democracies, she is not yet a democracy. Her great revolutionary leader, Dr. Sun, outlined three stages in China's development; the first was the military phase of the revolution; the second, political tutelage under the Kuomintang, and finally the stage of constitutional government, when more than one party would be allowed. Just before the war broke out, China was considered ready for the third stage. A constitution had been drawn up, a national assembly elected, due to meet in November 1937; but all was made impossible by the outbreak of war. Even so, the constitution was further discussed in the spring of 1940, but it was felt impossible to adopt it during wartime. Instead, the People's Political Council, appointed at the beginning of the war, was enlarged and given more power. This council, although appointed and not elected, is drawn from members of all parties and is truly representative of the educated Chinese public. It has functioned in a genuinely democratic way, and is in any case an earnest of the Government's desire to allow for and give expression to public opinion. The fact still remains that the Government is mainly in the hands of the Kuomintang Party, and therefore the danger of the seizure of power by a relatively small group is always a likelihood.

It is in the interests of Great Britain to help China, and to assure her of our real and lasting friendship, thus commending the democratic way of life to the Chinese, and strengthening the hands of that influential section of Chinese who would be against any move to the extreme right, and who wish to see China develop her own genuine democratic institutions.

If we think of the wider viewpoint—the future development of Asia and the world—it is all important that China should develop (as it is her natural genius to do) as a democratic peace-loving nation, concerned with the welfare of her people at home—not conquest abroad. That is what should and may happen. But we must not close our eyes to the fact that there have been, and possibly still are, seeds of another development, and if the democracies ever fail her, China might be swung by a small group of men greedy for power into the pathway of Fascist rule and military aggression. It is for us to understand the situation and act accordingly. The position and value of China as a world power must never be overlooked.

Sun Yat Sen's portrait and last will on the barracks' wall at Nanking during the inaugural session of the First Pan-Chinese National Assembly

SHÊ HUI WÊN T'I

(SOCIAL PROBLEMS)

G. F. HUDSON

THERE is much in China today that is obviously of Western origin, but there is also much that is peculiarly Chinese. The China of Chiang Kai-shek is very different from the China of fifty years ago—the land of the 'dragon throne' and long-gowned 'mandarins'—but it is no mere copy of any Western country. Even when ideas and institutions have been borrowed from the West, they have often been transformed almost beyond recognition by China's own spirit and way of thought; and it is hardly possible to have a real understanding of recent Chinese social and political development without reference to the heritage of the past.

The system of government which prevailed in China up to the end of the last century was one which had no close parallel anywhere else in the world. It was a system which had been elaborated through many centuries during which China had made her own civilisation in a high degree of isolation from the rest of the world. The basic economic conditions were not unlike those general in Europe before the rise of modern capitalism and machine industry. The bulk of the population lived by agriculture, while handicraft industry was carried on in small workshops by a numerous class of artisans. Trade was in the hands of merchants working for the most part with little capital and with very primitive means of transport. In such a society ascendancy tends to belong to a land-owning 'feudal' nobility and to courtiers and officials drawn from it, and in so far as financial and commercial interests play an important part, it is mainly through the autonomy of cities or representative parliamentary institutions. In China, however, neither landed nobles nor merchants held social pre-eminence; this belonged to the class of so-called 'scholars' from whom the Civil Service was recruited—a class which was not hereditary, though it overlapped to a certain extent with the category of wealthy families. The Chinese scholar class was formed of men who had received the approved 'classical' education, and had obtained through public competitive examinations one or more of the recognised degrees. Certain categories of people —notably soldiers—were excluded from the examinations; but the sons of peasants and artisans could compete if they could get the necessary education. Well-to-do families always had a great advantage in this respect; but promising boys from poor families were often endowed for the purpose by village councils or guilds. Once qualified, the successful scholar was eligible for employment as a civil official, but there were always more scholars than official posts. Those who did not enter the Civil Service either became teachers or aimed at some kind of private professional employment, such as that of guild secretary—an important occupation for the relations between the merchant and artisan guilds and the State bureaucracy—or, if they had substantial possessions, lived as local gentry—so-called *shên shih* or 'girdled scholars'. This last group shows a certain likeness to the nobles and squires of the traditional European social order, but its status was primarily due to learning and not simply to birth or property.

The old Chinese scholar class was in many ways similar to the clergy of established churches in European countries, for the scholars were the exponents of a body of religious doctrine accepted by the community as a whole. But this 'religion', known as Confucianism—or more commonly as simply the *ju chiao* or 'scholars' way'—did not allow of any separation between Church and State, between 'spiritual' and 'temporal'; it was not concerned with a future life or with the salvation of souls—which was left to Buddhism and Taoism—but with the ordering of society and government in this world. The Confucian outlook was essentially secular, humanist and social; it was thus well suited to be the philosophy of a class of ruling officials. It was not, on the other hand, scientific or intellectually progressive. What was required of a scholar was, first, knowledge of the Chinese classical literature; secondly, acceptance of a system of philosophical doctrine; and thirdly, a capacity for literary composition, both in verse and prose. Such an education produced a highly cultivated type of mind, but one which was extremely hostile to new ideas, especially if they were of foreign origin.

The ascendancy of the Confucian scholars was

Water-wheel paddlers near Chengtu

a source both of strength and of weakness to China. Of strength, because it maintained a common culture all over China and made it possible to administer a vast territory from one centre with a minimum of military force. Of weakness, because the bigoted conservatism of officials thus trained made it extremely difficult for China to adapt herself to the conditions of the modern world. The scholars succeeded in holding 'westernisation' at bay for a generation after Japan had yielded to it; but when at last the dykes burst, they were swept away completely. The introduction of Western education and the abolition of the old examination system automatically dissolved the Confucian mandarinate. The younger generation, embittered by the economic and military backwardness of China, and eager to study Western science and political thought, had no use for the old learning. Nevertheless, an institution evolved over a period of centuries, and deeply rooted in the life of the people, could not be obliterated overnight without leaving its traces in the new era. The Chinese people had long been accustomed to respect 'learning' above lineage or wealth, and the influence which the Confucian scholars had exerted was now in a large measure transferred to the teachers and students in the new schools and universities. The students played a leading part as the propagandists of the new nationalism. The gospel of Sun Yat Sen was preached by them in every village, so that in a few years a modern consciousness of nationality had soaked through the masses of the people, preparing them for the political reunification of the country and the national war of resistance against foreign aggression. During the period of the 'war lords', when China was divided between provincial military factions—roughly from 1916 to 1928—Chinese unity was maintained by the teaching profession and students all over the country, even when there was really no Government in existence to speak for the nation.

In spite of this element of continuity, however, the break with the past was very abrupt, and the collapse of the Manchu monarchy left no social force immediately ready to replace the old order. There was no established military nobility, as in Japan in 1868, to take over control; but neither was there the political experience among the people required for working a democracy. There had been a great deal of small-scale democracy in the old China in village communities, craft guilds and so forth; but government on the large scale was essentially authoritarian. The attempt to introduce a democratic parliamentary republic after the Revolution of 1911 soon broke down, and China became the prey of military adventurers whose local autocracies were hardly concealed by republican forms. In this situation the pioneers of the Revolution, the Kuomintang Party, adopted a programme of postponing full democracy until the end of a period of 'tutelage', during which the Kuomintang would have a monopoly of legal political power. Whereas in the early days of the Revolution American democracy had been the political model, the Kuomintang in its second phase turned to Soviet Russia for inspiration and imitated the organisational structure of the Communist Party State, even while rejecting Communism itself. The Chinese Government, as it now exists, is inseparable from the Kuomintang, which provides the unity in what would otherwise be an excessively diffuse form of State authority. There are five councils or *yuan*—Executive, Legislative, Judicial, Examination and Control; behind them all is the Central Executive Committee of the Kuomintang. The separation of legislative, executive and judicial powers is derived from Western political theory; the Examination *yuan*

represents the endeavour to create a new Civil Service with some of the prestige of the old; and the Control *yuan* is a new form of the old Confucian Censorate—an institution intended to check the delinquencies of officials—with something due to the example of the Communist Party Control Commissions in Russia.

These new political forms in China are the result of a blending of Western influences with Chinese tradition, and are probably better suited to China, at any rate in the present period, than any ready-made democracy imported from Europe or America. But 'tutelage' has its dangers; whatever the theory may be, a party with a monopoly of political power naturally tends to postpone the date at which it is going to renounce its monopoly; all the more so if it has in the meantime come to be closely linked with social groups with vested economic interests to maintain. The political development of China in recent years has taken place against a background of acute economic conflict and social unrest, especially in the countryside. Fundamentally, China suffers from overcrowding and poverty on the land. The average Chinese farm household before the outbreak of war with Japan had 6.2 persons living on 4.18 acres of land; less than three-quarters of the total cultivated land belonged to farmers, the rest being rented from landlords on a sharecrop basis—usually 50 per cent of the produce. There is always a tendency for tenancy to increase, owing to the subdivision of small properties and the severe economic pressure on the peasant owners. This is aggravated by the local political power of the landlords, which has on the whole increased since the collapse of the old régime. In addition to the agrarian problem there have been the effects of the growth of capitalist industry and the formation of an industrial working class in the towns. But China is still at a stage in which agrarian social relations are more important than urban. Communism in China has been mainly a peasant movement, and has drawn its strength from the poorer tenants. Unfortunately, from a political point of view, Communism has not been able to lead a movement towards democracy in China, because its principles are also those of the one-party State, though it does not agree with the Kuomintang as to which the sole ruling party should be.

The internal struggles of China have been composed for the time being in the cause of the national struggle against Japan; and it may be hoped that the solidarity achieved in a common effort against the foreign invader will provide the basis for a peaceful and constitutional solution of social problems after the war. Above all, with an enlightened international economic policy which will enable undeveloped countries to borrow capital without the consequences formerly involved, China should be able to carry on a rapid industrialisation which will, incidentally, have the effect of relieving the pressure of population on the land. But China's path will not be easy, and the rising generation of political leaders will have their abilities tried to the utmost. What is most encouraging in the larger perspective of contemporary history is the general aspiration in China towards a democratic form of State, in spite of the great difficulties that stand in the way. These difficulties, however, should be realised; and it must be taken for granted that China will experiment further, and in her own way, with political institutions, in order to find a system of society and government as well suited to her needs in the new age as the old régime of the Mandarins and the Son of Heaven was in former days.

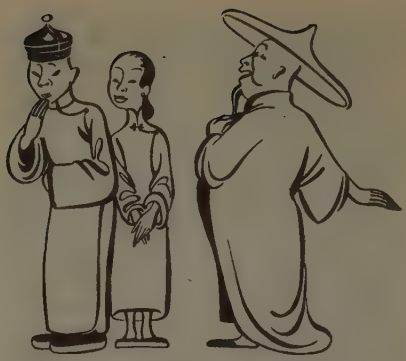
Women coolies carrying cordite to help in defence

CH'ÊNG YÜ

(PROVERBS)

Give a dog an appetising name and eat him.

When a neighbour is in your fruit-garden inattention is the truest politeness.



Never be boastful; someone may come along who knew you as a child.

If you bow at all, bow low.

SOME FURTHER PROVERBS

Books do not exhaust words, nor words thoughts.

At the camping-place where there's water there's no grazing; where there's grazing there's no water; where there are no mosquitoes the wind is bitter; when you've got your father your mother isn't there.

Better an earth-lined cave from which the stars are visible than a golden pagoda roofed over with iniquity.

The dragon in shallow water becomes the butt of shrimps.

The quiet duck puts his foot on the unobservant worm.

Never take away a man's face.

Govern a nation as you would cook a small fish.

If you have two loaves of bread, sell one and buy a lily.

When your mouth eats, let it consult with your stomach.

Relations must be seldom visited; kitchen gardens often.

If a man is unfaithful to his wife, it is like spitting from a house into the street, but if a woman is unfaithful to her husband, it is like spitting from the street into the house.

Even the Yellow River is sometimes clear.

From RACIAL PROVERBS, edited by Selwyn Gurney Champion, M.D. (*by courtesy of Messrs. Routledge*)

CHUNG KUO FU NÜ TI TSUN YEN

(THE DIGNITY OF CHINESE WOMEN)

PEARL S. BUCK

In China today there are women wearing the uniforms of common soldiers, and living the lives of soldiers. They do this as a matter of course, with ease and grace, and an amazing amount of nonchalance. Not less amazing is the ease and nonchalance of the men with whom they march and at whose side they fight day after day. Still more amazing is the fact that love affairs are comparatively rare and the minds of men and women alike seem wholly occupied with the desperate business of war.

I think of this these days as I see my American countrywomen moving busily about in volunteer army work, uniformed with special uniforms, or working in factories at jobs hitherto performed by men. There is a good deal of talk and fuss over all that these women are doing. It is apparently still a matter for astonishment here that women can come out of their homes and secretarial seats and do new work. I wonder why? I wonder why in China, where woman has kept so long to the traditional place in the home, she comes out of it today poised and full of self confidence, and why here, where for so long women have had deference and freedom and the vote, woman should join the war effort on a plane distinctly inferior to the Chinese woman?

Since human beings are about equal in quality in any country or race I cannot think there is an intrinsically superior quality in the Chinese woman. Her superior behaviour and position at this moment, and the equality which the Chinese man seems to give her as a matter of course, are therefore a matter of environment and training rather than heredity, a situation accidental rather than fundamental. Somehow or other life has given the Chinese woman a chance to prove her worth and to the Chinese man this has been proved for so long that he is not astonished when today she steps beside him, lifts her rifle to her shoulder and picks off an enemy as neatly as he does. He expects her to do it.

How did she reach this point both in herself and in man's esteem? Without any of the fanfare of equal rights and suffrage movements and constitutional amendments, there she is, where the Western woman is still only struggling to be. When the revolution came in China she was part of the revolution. When a constitution was drafted she had equal rights as a matter of course. When the school system was changed, schools, colleges and universities were made co-educational as a matter of course. Just as China leaped from the medievalism of sedan chairs and wheel barrows to airplanes as common modes of travel, so her women have come out of the traditional into the modern, with none of the transitional pains that have attended the progress of woman in the West.

I think the secret of the Chinese woman is that she has always believed in her own importance. She has never passed through the phase of aping man because she has known she was too important in herself to ape anybody. She has been serene in her own business of being a woman. When modern times brought new demands on her she met them without fear because it did not occur to her that she could fail in anything she undertook.

But of course she could not have been so integrated an individual if there had not been around her and beneath her and behind her a society which valued her for what she was. This again is the contrast between East and West. Chinese society has always valued woman for what woman was. Western society has given woman a lip service and made her a symbol of romance and sentiment and yet has not greatly valued her as an individual. Western men like to boast that except for bearing and nursing children men can do everything better than women, even to cooking and keeping house. Chinese men would not dream of so childish a boast. Thus in China men cannot imagine life without women because the whole fabric of Chinese society is made up of the balanced relationship of men and women. Some Chinese men cook very well and most professional cooks in hotels and restaurants are men. But cooking is not considered a woman's job primarily nor is woman valued for any one particular profession. She is valued in China for what she is, the half of a whole, her qualities a necessity to man, so that

Chinese women in modern dress, showing the slit skirt

without her qualities his own cannot function. The whole idea of Yang and Yin, which is the foundation of Chinese philosophical thought, is basically the theory that male and female are essential to each other not only physically but psychologically in all parts of life, and when one predominates over the other the nation is weakened by the unbalance.

The Chinese woman, then, has been given a place in Chinese society which is equal to man's in importance but is not the same as his. Her value consists in her difference from man, just as man's value consists in his difference from her. Neither is better than the other. Woman in China moves, therefore, confident of her worth, sure of her place. She is not treated chivalrously because that would be to treat her as an inferior. One does not treat one's equal with chivalry. She is not given special politeness or deference except as she deserves it in her individual position. Thus not because she is a woman is she needed but because she may be the head of a house. Not because she is a woman does anyone rise in her presence but because she is an elder or because what she has done has won universal respect. That is, in Chinese society woman is an

individual as a man is, and only generically one of a class. As an individual she has responsibilities and by the way she fulfils those responsibilities she is judged.

Now this attitude towards women over centuries in China has produced a woman of the highest type. She demands no privileges because she is female for it does not occur to her that she ought to be privileged. She does her work in her own way, knowing that as she is most completely woman she will do her work most well.

This does not mean that her work is necessarily different from man's except biologically. Indeed, her work in society has been varied and complex and in many ways the main burden of Chinese society has rested upon her. For the most important unit in China has been the family, and this not only in a sociological sense but until modern and very recent times politically as well. Even yet family rules politics in China. The family is, of course, the big family or clan, and the usual Chinese household is made up of several generations of the same family living together in a sort of co-operative state. The woman is the practical head of this state, and so she is recognised to be. Though a man, her husband, may be the technical head while he lives, yet to her he looks for management of all. She buys the supplies and keeps the accounts and pays the wages and plans the activities and looks after the individual lives under her care, from the youngest infant to the oldest man and woman. Each has his place and to each she assigns suitable responsibilities. Hers is the business of providing proper education for each child and arranging for marriages and professions suitable to each. Hers, too, is the spiritual responsibility of religious worship and ancestor reverence and all the gathering together of those strands which bind the family to its dead, to the gods, and to the future. She may be the titular head as well as the practical head of the family if the eldest man dies and she is next in age.

All this means that woman in China has by the experience of centuries learned how to be a real executive. She thinks in terms not of a few persons as the Western woman does in her home, but of a group, often of scores of people, of all ages and varieties of temperament, whom she must mould into a happy, satisfied and harmonious working whole. Moreover, she thinks of her family not only as a personal group but as a part of the nation. She knows she is indispensable and with the knowledge comes her self-confidence.

Today in China many homes are broken up because of war. But now, and when the country is making new demands upon her, woman still carries that old confidence with her, sure that she can do whatever she is asked to do and wants to do. Nor has she the Western woman's fear that after the war she will be taken out of industry and out of her place of leadership and relegated again to the backwaters of life. The Chinese woman has never lived in a backwater. Where she was there was the centre for man and woman together. Man lived where she was and went out to earn if he had to, but he returned to life when he returned to her. And most of the time he did not even go out to earn. China's main resource has been on the farm where woman worked equally with man, and even the main industry has been in the home where man and woman together tended silkworms and wove silks and grew cotton and made cloth or wove hat straw and hair nets, or tended tea fields and raised rice, and made the industrial as well as the agricultural produce of the nation.

New times will come to China after this war. There will be new modern industries and much work will be taken out of the home. What of Chinese woman then? Somehow I am not afraid for her, because the Chinese man is so deeply imbued with the belief in woman's indispensability as a woman, not only as a creature for breeding. I think he will consider woman as indispensable in the factory as she was in the home because of her woman's qualities, just as today he considers woman as important in government as he is, because government will be unbalanced if man and woman are not there together.

It is a wonder to the West that the Soong sisters are so important in the present government in China. Western women exclaim that these three sisters must be unusual women. But no one in China exclaims over them. Chinese do not consider them extraordinary. They are accustomed to women's influence and women's part of life. There is more true respect for a woman's individual opinion in China than in any other country I have ever seen, because men believe that their own opinions are unbalanced if women's opinions are lacking, just as Chinese women believe it is necessary to have men's opinions to balance their own.

Reciprocity is the word. It is a beautiful word, full of balance and calm, of wisdom and content. It is the word which expresses best the long relationship between Chinese men and women.

崔驥

TSUI CHI

CHIN TAI CHU TSO

(MODERN WRITING)

UNTIL about a hundred years ago Chinese literature was directed by two influences—Confucianism and Buddhism. Confucianism was made a kind of state faith for China two thousand years ago by the Emperor Han Wu-ti, just as later Christianity was instituted as the state religion of the Roman Empire by Constantine the Great. From the time of Han Wu-ti the Confucian classics were a permanent background to Chinese thought and writing.

Buddhism came to Confucian China by peaceful infiltration from India, and from the third century to the tenth Chinese monks studied in India, journeying there in faith and returning in peace. During the leisurely centuries they absorbed into their great tradition some of the spirit and style of Indian Buddhism, strengthening their native aristocratic delicacy with the new vigour of the Indian faith.

The next outside influence came from Europe, not as a permeation but in the form of a challenge to the sovereignty of the Confucian culture; and it came backed by military, or rather naval, force. First the Opium War in 1840, and then defeat after defeat of Confucian China at the hands of the Europeans; it was small wonder that the Confucian classics began to lose their fascination.

The first signs of literary revolution appeared after the shocking defeat by Japan in 1895, when the political reform movement started. Two outstanding figures of the time, heralds of the dawn of modern Chinese literature, are Liang Chi-chao and Lin Shu. Liang was a political reformer and novelist. His novel, *China in the Future*, was published in the magazine *The New Novel* (*Hsin Hsiao Shuo*), founded by himself, and his influence is largely responsible for the rise of the satiric novel which characterises the end of the Ching period.

Lin Shu's fame rests on his work as a translator of foreign tales, of which he turned a hundred and fifty-six into Chinese! Of these, ninety-four were from the works of English authors, including Dickens, Scott, Stevenson and Lamb; others were from the French, American, Russian, Greek, Norwegian, Belgian, Swedish, Spanish and Japanese. It is hardly astonishing to learn that he became known as 'King of Translators', though it may cause some surprise to hear that Lin Shu was no linguist; knew, in fact, only one language, and that Chinese. But how well he knew it! He had linguistic assistants who delivered the oral interpretation to him, while he wrote down his Chinese version, and it is a well-known fact that he worked at such a speed that he had frequently completed his translation before his interpreter had finished speaking.

While the writings of Liang and Lin and their followers are different both in spirit and in manner from the writings of their contemporary Confucian essayists of the Tung-cheng and Yang-hu schools, they nevertheless continued to write in the traditional literary style (*wen-li*). In fact, they belonged to a school too advanced for the ancients and too old-fashioned for the moderns. Liang had refused to co-operate with Dr. Sun Yat Sen, founder of the Republic, and Lin had rebuked Mr. Tsai Yuan-pei, one of the foremost pioneers of the New Culture Movement of later years, as 'having overthrown the doctrines of Confucius and Mencius and the morality of human relationships'.

The birth of the Republic came in 1911, but it was followed by two Restoration movements, and reactionary influence did not die down until 1919, when, at the Paris Conference, Chinese diplomats failed to secure the restoration from Japan of Chinese railway rights in Shantung Province. China had been humiliated, and Confucianism had not been able to save her. New methods had to be tried.

The famous New Culture Movement was now launched under the leadership of Hu Shih and Chen Tu-hsiu. The former, long-famed as the Chinese counterpart of Chaucer, is now Chinese Ambassador to the U.S.A.

Chen Tu-hsiu was a pioneer Chinese Communist, and became a Trotskyist. The New Culture Movement published two important magazines, *The Renaissance* (*Hsin Chao*) and *Modern Youth* (*Hsin Ching Nien*). (For these and other titles of Chinese magazines and societies I give my own English translations, and apologise for any discrepancies between them and English titles which they may already have adopted for themselves unknown to me.)

The contributors to these two magazines wrote

in the spoken language (*pai hua*), and, so great was their influence, that editors of the literary supplements of many Chinese daily papers began to adopt this style in deference to the demands of their readers. Three of these were of great service in forwarding the new movement; they were: the Literary Supplement of the *Peking Morning Post* (*Chen Pao*), 'The Awakening' (*Chiao Wu*), the literary supplement of the *Shanghai Republic Daily News* (*Min Kuo Jih Pao*), and 'The Lamp of Knowledge' (*Hsiao Teng*), the literary supplement of the *Shanghai Contemporary Affairs* (*Shih Shih Hsin Pao*). The *pai-hua* style was also adopted by two large magazines, published by the Commercial Press, called *The Eastern Miscellany* (*Tung Fang Tsa Chih*) and *Short Story Magazine*. The latter has had immense influence on the development of contemporary Chinese literature.

There are three main schools of writers in this period, and, to avoid crowding too many names into this short article, I will mention only a few representative authors. Mao Ten and Yeh Shao-chun are outstanding names in the Society for Studying Literature (*Wen Hsueh Yen Chiu Hui*), Kuo Mo-jo and Cheng Fang-wu in the Society of Creation (*Chuang Tsao She*) and Lu Hsun and his now fifth columnist brother, Chou Tso-jen, in the Society of the Fibre of Speech (*Yu Ssu She*).

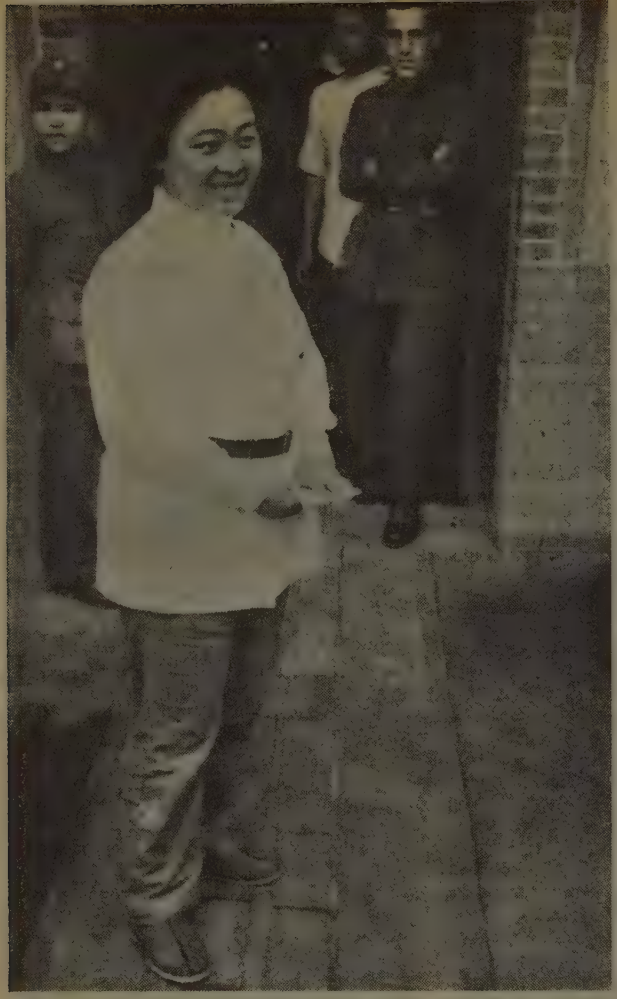
Events changed rapidly during the years between the starting of the New Culture Movement and the period of the Northern Expedition begun in 1926 by the National Government at Canton. The bombardment of Chinese civilians at Canton by the joint British and Portuguese fleets in 1925, and the machine-gunning of the Shanghai demonstrators by the British police and Japanese marines in the same year increased throughout the nation the strong antipathy to foreign imperialism. This feeling had already swept through China when, in the winter of 1926, the Revolutionary Army under the leadership of General Chiang Kai-shek crashed its way to the Yangtze valley, mowing down, along with more material obstacles, the enthusiasm for western literary influences. It was now the turn of the anti-Classical movement to lose its fascination.

But now Canton was taking the lead and Peking in the north was lagging behind the times; its literary atmosphere remained orthodox, symbolised by the important Literary Supplement of the *Morning Post*, edited since October of 1925 by the poet Hsu Chih-mo. His contributors included the respectable old writer Liang

Dr. Lin Yutang, whose books, The Importance of Living *and* My Country and My People, *have proved best-sellers in England*

Chi-chao, and most of the established poets and novelists, playwrights and essayists of the period of the New Culture Movement. The two leading writers of the Society of the Fibre of Speech, however, were excluded, and there was great rivalry between the Literary Supplement of *Peking Press* (*Ching Pao*), in which they wrote, and Hsu Chih-mo's Supplement. It was at this period that many of the short stories on which Lu Hsun's fame rests, were being written. A fellow contributor of Lu Hsun's was the prominent contemporary writer Shen Tsung-wen. But as he was always 'independent' he was included in the list of Hsu Chih-mo's friends. 'New writers such as Shen Tsung-wen . . . for instance, will surely give us brand-new works to appreciate,' says the poet-editor.

Kuo Mo-jo, of the Society of Creation, is himself symbolic of the literature of our great changing epoch. He was at first a medical student in Japan, a keen anatomist, but later returned to China to become a leader of the romantic literature movement. His own style was passionate, and he translated into Chinese the works of Goethe, Nietzsche, Byron and Shelley, as well as Tolstoy. He early became one of the important figures in the Left Wing Literature movement in China, and when the great purge of the Communists was started by the National Government in 1928, he had to escape to Japan, where he lived for a number of



Miss Ting Ling, famous young authoress

years. In Japan he made friends with the aged Japanese statesman, the late Sionji, and wrote on the esoteric subject of the ancient Chinese symbols of three or four thousand years ago. When the present war started he returned from Japan to take a leading part in Chinese propaganda work. That he was fitted for this work he had shown as early as May of 1923, when, in an article entitled 'Our New Literature Movement' he said: 'The bourgeois tradition has a deep and strong root-hold in the nature of both the leaders and the supporters of the *pai hua* Literature Revolution launched four or five years ago. . . . This evil growth must be extirpated, root and branch.'

It must be pointed out, however, that bourgeois romanticism has nowhere expressed itself so well as in the works of Kuo and his colleagues, one of whom, in fact, found it necessary to reconcile it explicitly with the theory of revolutionary literature. This was Cheng Fang-wu, who, in his article, 'Revolutionary Literature and its Permanent Nature', published in May 1926, advised the use of both 'the artistic method' and 'the revolutionary emotion' in writing. It was not until 1928 that the Society of Creation writers began to adopt a clearer line. In an article called 'How to Build a Revolutionary Movement', by a new member of the Society, Li Chu-li, which was published in the second number of

Cultural Criticism (*Wen Hua Pi Pan*), the definition was made: 'The Revolutionary Literature is naturally, and must of necessity be, the Proletarian Literature.'

In March of 1930, with the formation of the 'League of Chinese Left Writers' at Shanghai, the Left Literature Movement came to its peak. Among the most important publications of the League were the monthly *Germination* (*Meng Ya*), edited by the 'converted' author Lu Hsun, and *The Pioneer* (*Tuo Huang Che*), edited by Chiang Kuang-tzu, formerly editor of the Left monthly magazine *The Sun*. The famous young authoress Ting Ling published independently a magazine called *The Plough* (*Pei Tou*). Many of the new Russian writings, too, were being published in Chinese translations at this time. Soon, however, the Movement was suppressed by the Central Government at Nanking, and the Chinese Left writers, like the members of their Soviet in Juichin, the red capital, began to adopt 'guerrilla tactics'. They published books and magazines at irregular intervals and in various places, and took every opportunity to strike a blow at their enemy.

After the invasion of Manchuria in 1931, public feeling, raised to enthusiasm by the progress of the Second Revolution, became depressed and grim. Four provinces were lost to Japan, the civil wars flared up between the Nationalists and the Communists, and the densely populated Yellow and Yangtze valleys were devastated by repeated floods. Freedom of speech was suppressed as a result of the civil wars. Writers alternated in their allegiance to Left and Right camps, and members were constantly changing sides. Apart from the Left group, already dealt with, three main divisions of the literary camps can be distinguished. In Nanking there was an anti-Left movement, called by its own leaders 'The Three Peoples' Doctrines Literature Movement'. It was financed by the Government.

Secondly there was 'The Crescent Moon' group of writers, a reunion of the contributors to the Literary Supplement of the old *Peking Morning Post*, mentioned before. The leading figure was still the poet Hsu Chih-mo, and the group was patronised by Hu Shih. In their article, 'The Attitude of the Crescent Moon', published in the first number of their monthly, *The Crescent Moon*, in March 1928, they announced their support of the two principles of the Health and Dignity of Literature. They introduced western classics to Chinese readers.

A third group of writers came into being as a protest against the Government's suppression of free speech. They were not, however, sympathisers with the Left, but took refuge from controversy in the principles of 'taste, leisure and humour'. Chou Tso-jen, for instance, was so far from the extreme modern outlook, that he even maintained that the style of some of the writers of the later Ming period (about the fifteenth and sixteenth centuries) was among the best in Chinese literature, and should be followed. Another writer, Shih Chih-tsun, helped to popularise the works of these ancient writers by publishing in Shanghai a cheap edition of a large 'Library of the Rare Editions of Chinese Literature'. Meanwhile, the well-known author, Lin Yutang, was publishing the magazines *Analects* (*Lun Yu*) and *The Ever-Changing World* (*Jen Chien Shih*) in order to introduce into contemporary Chinese literature the new style of western journalism. This led to the publication of two very popular magazines, *The Wind from the Universe* (*Yu Chou Feng*) and *World Affairs* (*Tien Hsia Shih*).

Since the Sian *coup d'état* in the winter of 1936 China has been united. Since then, under General Chiang Kai-shek, the building of the nation has been forging ahead, for the War for Freedom has united the faith and feeling of people and writers alike. Chinese literature, like other things in modern China, stands on the threshold of a new and great epoch.

* * * * *

IN THESE THIN DAYS

By Shelley Wang, who was for many years a political refugee in this country. He returned to China in 1938 and died in 1940.

In these thin days I am living in a room, bedroom, study and kitchen in one.
My books rise in walls around me, but my furniture is not lavish.
Let me sleep well, dear mice, in the long night.
Can you too not be satisfied with books
Fragrant with labour and sleep and delight in food?

No, I shall keep awake through the long night to hear your pattering company;
Although I salute your hunger, do not, I beg you, eat my books, they are not palatable;
Were they so, I myself would have devoured them long ago.

How can I satisfy my life with writing and selling to the market according to the number of words?

KU TAI HSÜEH WÊN

(THE CLASSICS)

ARTHUR WALEY

WHEN we, in Britain or America, talk of literature, we generally mean poetry or prose written to give a particular sort of pleasure, rather than to move people to action or furnish them with information. And we mean something that exists for its own sake and not merely as part of some ritual or public performance.

We mean, in fact, something like Lamb's essays, which we value because they entertain us, or Keats's poems, which we enjoy because of their beauty. But we must remember that this attitude towards literature is, in the history of the world, by no means a universal one. Nor is it current all through the world today. Literature is judged in Russia by whether it promotes the aims of the revolution, and in Germany by whether it increases aggressiveness, racial feeling and so on. We cannot understand Chinese classical literature unless we realise that by far the greater part of it was meant, not principally to give a certain kind of pleasure, but to make people obedient to their parents and loyal to their superiors; and that even literature of other less 'improving' kinds had either to masquerade as 'improving' or be re-interpreted so as to give it a normal meaning.

That is why the early folk-songs of China, contained in the *Book of Songs*, were all re-interpreted in a moral sense. If the poet talked about a young man and his girl, people were taught that this really meant the Emperor and his Prime Minister, and so on. Take for example the simple love-poem:

> If along the high road
> I caught hold of your sleeve
> Do not hate me;
> Old ways take time to overcome.
> If along the high road
> I caught hold of your hand
> Do not be angry with me;
> Friendship takes time to overcome.

This is explained as being about the subjects of a wicked duke. His Ministers leave him, and the people try in vain to make them change their minds and come back.

And even the most improper stories, such as the one about a young man hiding in a nunnery, recently translated by Harold Acton, in *Glue and Lacquer*, have to take the form of cautionary tales. No one, in old days, was content to take the sixteenth century *Hsi Yu Chi* (which I have recently translated into English under the title *Monkey*)—the most purely fantastic and mythical long novel ever written—simply as a solace and a delight. It had to be re-interpreted as a religious text-book. We get a very false idea of Chinese literature if we simply pick out what gives us pleasure from our current 'pure literature' point of view. Incidentally this is also true of the literature that has sprung up in China since the rise, about 1919, of what may be called Modern as opposed to Classical literature. At first it was occupied chiefly with showing that literature could be written in the language of everyday life, instead of in an archaic style. Afterwards it was almost entirely absorbed in being 'popular', in showing the ordinary, everyday lives of the workers, and not the lives of the wealthy merchants and officials who figure in traditional fiction, nor of a semi-westernised intelligentsia.

The view that the aim of literature is to promote virtue has been the dominant one for nearly two thousand years in China because Confucianism has been the dominant creed of Chinese writers during all that period. Its aim was the maintenance of a static society, based upon obedience to elders and superiors. But side by side with Confucianism and at moments almost eclipsing it there was another Chinese outlook which tended to promote a very different conception of literature. This was the anarchistic philosophy of the early Taoists. No single work has influenced Chinese poets more than the Taoist collection *Chuang Tze*. 'Ts'ui Chü said to Lao Tze, "You say there must be no government. But if there is no government, how are men's hearts to be improved"? "The last thing you should do", said Lao Tze, "is to tamper with men's hearts. The heart of man is like a spring; if you press it down, it only springs up the higher. . . . It can be hot as the fiercest fire; cold as the hardest ice. So swift is it that in the space of a nod it can go twice to the end of the world

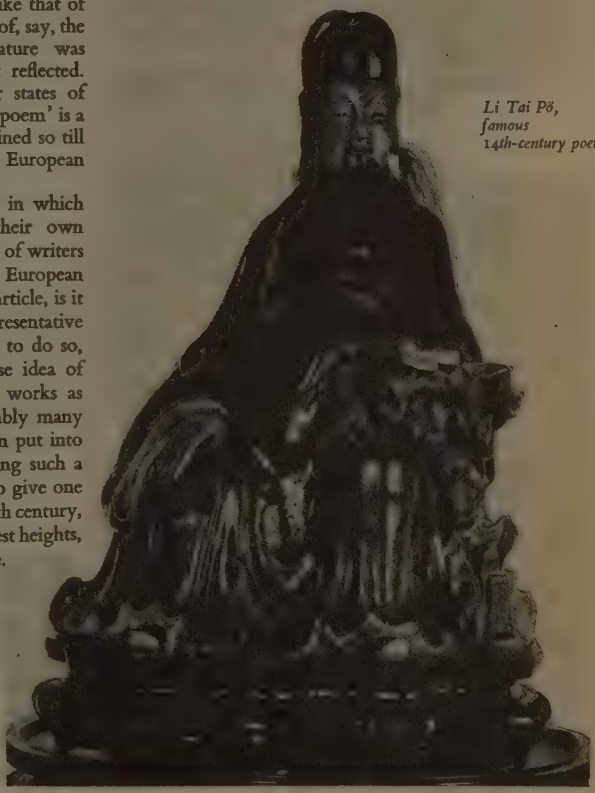
and back again. In repose, it is quiet as the bed of a pool; in action, mysterious as Heaven. A wild steed that cannot be tethered—such is the heart of man."'

It is obvious that the conception of literature as an incentive to good citizenship was wholly repugnant to the Taoists. But it was not they who formulated a definitely 'art for art's sake' view of literature. When Taoism became an organised 'Church' (2nd century A.D.) and, from the sixth century onwards, more and more a native replica of Buddhism, the Taoist spirit lived on in a particular sect of Buddhism, best known in Europe by its Japanese name Zen. This sect to a large extent discarded the ritual and scriptures of Buddhism, to specialise in the practice of *samadhi* (meditation), and in connection with it there arose, particularly from the 12th century onwards, an attitude towards literature which was neither ethical, like that of the Confucians, nor æsthetic, like that of, say, the Late Victorians in England. Literature was judged by the degree of *samadhi* it reflected. 'Only one who reached the deeper states of *samadhi* could have attained to such a poem' is a common form of criticism, and remained so till the recent period of overwhelming European influence.

I have outlined some of the ways in which the Chinese themselves regarded their own literature, because merely to give a list of writers and titles would convey nothing to a European reader. Nor, in the brief space of this article, is it possible to give translations of representative masterpieces, and indeed, if one tried to do so, one would merely have given a false idea of Chinese literature by choosing such works as happen to be translatable. For inevitably many works of literature lose all point when put into another language. Instead of attempting such a survey I am going, quite arbitrarily, to give one early folk-song, one poem from the ninth century, when reflective poetry reached its greatest heights, and one considerable passage of prose.

Who says you have no sheep?
Three hundred is the flock.
Who says you have no cattle?
Ninety are the black-lips.
Here your rams come,
Their horns thronging;
Here your cattle come,
Their ears flapping.
Some go down the slope,
Some are drinking in the pool,
Some are sleeping, some waking.
Here your herdsmen come
In rush-cloak and bamboo-hat,
Some shouldering their dinners.
Only thirty brindled beasts!
Your sacrifices will not go short.

Your herdsman comes,
Bringing faggots, bringing brushwood,
With the cock-game, with hen-game.
Your rams come,
Sturdy and sound;
None that limps, none that ails.
He beckons to them with raised arm;
All go into the stall.



Li Tai Pŏ, famous 14th-century poet

Your herdsman dreams,
Dreams of locusts and fish,
Of banners and flags.
A wise man explains the dreams:
'Locusts and fishes
Mean fat years.
Flags and banners
Mean a teeming house and home.'

The Pitcher.

By Yüan Chen (A.D. 779–831).

I dreamt I climbed to a high, high plain;
And on the plain I found a deep well.
My throat was dry with climbing and I longed to drink,
And my eyes were eager to look into the cool shaft.
I walked round it, I looked right down;
I saw my image mirrored on the face of the pool.
An earthen pitcher was sinking into the black depths;
There was no rope to pull it to the well-head.
I was strangely troubled lest the pitcher should be lost,
And started wildly running to look for help.
From village to village I scoured that high plain;
The men were gone; the dogs leapt at my throat.
Faster and faster the blinding tears flowed—
Till my own sobbing suddenly woke me up;
My room was silent, no one in the house stirred;
The flame of my candle flickered with a green smoke;
The tears I had shed glittered in the candle-light.
A bell sounded; I knew it was the midnight chime;
I sat up in bed and tried to arrange my thoughts:
The plain in my dream was the graveyard of Ch'ang-an,
Those hundred acres of untilled land.
The soil heavy and the mounds heaped high;
And the dead below them laid in deep troughs.
Deep are the troughs, yet sometimes the dead men
Find their way to the world above the grave.
And to-night my love who died long ago
Came into my dreams as the pitcher sank in the well.
That was why the tears suddenly streamed from my eyes,
Streamed from my eyes and fell on the collar of my dress.

The next, and last, extract is from the eighteenth century novel, *The Dream of the Red Chamber*. The hero of the story, Pao-yu, is the pampered child of a high official under the Manchu dynasty. He symbolises in the novel the world of poetry and imagination, as against the world of cold facts, symbolised by his father.

'So before he knew what had happened Pao-yu's head nodded, and he fell asleep. It seemed to him presently that he was in a great flower-garden which was extraordinarily like his own garden at home. "Is it possible," he said to himself in his dream, "that there is really another garden so exactly like mine?" While he was thus wondering to himself, there suddenly appeared in front of him a number of girls who seemed all to be waiting-maids in some great house. And Pao-yu, more than ever surprised, said to himself again—"Can it be that some one else has waiting-maids so exactly like Hsi-Jen, Ping-erh and all my own maids at home?" Presently one of the girls called out: "Look, there's Pao-yu! How ever did he get out here?" Pao-yu naturally supposed that she knew it was he, and coming forward he said: "I was just going for a walk, and got here quite by accident. I suppose this garden belongs to some family that my people visit. But in any case, dear Sisters, let me join you in your walk." No sooner had he finished speaking than the girls burst into peals of laughter. "What a silly mistake!" they said: "We thought you were our young master Pao-yu. But of course you are not half so good-looking and do not talk nearly so nicely." So they were servants of another Pao-yu! "Dear Sisters," he said to them, "tell me who then *is* your master?" "He is Pao-yu," they said. "It was his grandmother and mother who wished him to use these two characters, Pao (precious) and Yu (jade), hoping that such a name would make him have a long and happy life; and though we are only servants it pleases him very much that we too should call him by this name. But where do you come from, we should like to know, and whose seedy little drudge are you, that you should use the same characters in your name? You dare try that on again, and we'll beat your nasty little body into a jelly!" Another of them said, laughing: "Come on! Let's get away as quick as we can. What would our Pao-yu think if he saw us talking to such a ragamuffin?" Another said: "If we stay near him much longer we shall all smell nasty!" And at one streak they were gone.

'Pao-yu was very much downcast. "No one," he thought, "has ever before treated me so

rudely. Why should these particular girls have taken such a dislike to me? And is there really another Pao-yu? I must somehow discover." While these thoughts were passing through his mind he had been walking on without noticing where he was going, and he now found himself in a courtyard that seemed strangely familiar. "Can there then," he asked himself, "be another courtyard exactly like ours at home?" He went up some steps and walked straight into a room. Here the first thing he saw was a young man lying on a bed, round which sat a number of girls, laughing and playing while they did their needlework. The boy on the bed kept on sighing heavily, till at last one of the girls said to him—"Pao-yu, why do you keep on sighing? Can't you get to sleep? Why are you worried over your cousin's illness? It is silly to make such a fuss." When the real Pao-yu heard this he was more than ever astonished. . . . "I have been having such an odd dream," said the young man on the bed. "I thought I was in a great flower-garden, where I met some girls who called me nasty names and would not play with me. But I followed them back to the house, and there what should I find but another Pao-yu, lying senseless on his bed, for all the world like an empty bag. His thoughts and feelings seemed all to have flown somewhere far, far away." When the real Pao-yu heard this dream, he could not contain himself and cried out to the boy on the bed: "I came to look for a Pao-yu; and now it seems that you are the one!" The boy on the bed rose, and coming quickly toward him, embraced him, saying: "So you are Pao-yu, and it is not a dream!" "A dream!" cried Pao-yu. "No indeed. It was more true than truth itself." But hardly had he finished speaking when someone came to the door, crying: "Mr. Pao-yu is to go to his father's room at once." At the sound of these words both Pao-yus trembled from head to foot. The dream Pao-yu rushed away, and as he left the room the real Pao-yu called after him: "Come back soon, Pao-yu! Come back." His maid Hsi-Jen was by the bed, and hearing him calling out his own name in his dream she woke him, and said, laughing: "Where is this Pao-yu that you are calling to?" Though he was no longer asleep, his mind was dazed and confused. "There he is," he said, pointing sleepily at the door. "He has just gone out." "Why, you are still dreaming!" said Hsi-Jen, much amused. "Do you know what you are staring at, screwing up your eyes and making such a funny face? It is your own reflection in the mirror!"

CHINESE DYNASTIES

	B.C.	
(MYTHICAL)	2697–2205	*Legendary*
HSIA	2205–1766	*Together with Chou, called 'Santai' or 'Three Dynasties'.*
SHANG (Yin)	1766–1122	
CHOU	1122–249	*Classic period: Confucius 551–479. Mencius 372–289.*
CH'IN	249–207	*Reunified China*
HAN	206 B.C.–A.D. 220	*'Eastern Han' from A.D. 25 Buddhism entered China under the Han Dynasty.*
	A.D.	
WEI	220–264	*Division into three States—Wei, Wu and Shu, forming the 'Three Kingdoms'.*
CH'IN	265–419	*'Eastern Ch'in' from 317. Barbarians' kingdoms in North China 384–439.*
SUNG	420–478	*These are called 'North and South' Dynasties for distinction. Together with preceding Wu and Eastern Ch'in, called 'Six Dynasties', a term referring to Southern culture.*
CH'I	479–502	
LIANG	502–557	
CH'EN	557–589	
SUI	589–618	*China again reunified.*
T'ANG	618–907	*Golden Period.*
LIANG	907–922	*These are called 'Wutai' or 'Five Dynasties' for distinction from other dynasties of the same name.*
T'ANG	923–935	
CH'IM	936–946	
HAN	947–950	
CHOU	951–959	
SUNG	960–1280	*'Southern Sung' from 1127 onward, with Northern China under Manchus and Mongols. The great Mongol General, Temuchin, or Genghiz Khan, invaded China early in the 13th century.*
YÜAN (Mongol)	1280–1368	*Foreign rule. Great creative period of culture.*
MING	1368–1644	*Restored to Chinese rule.*
CH'ING (Manchu)	1644–1911	*Foreign rule. Boxer Uprising 1900.*
REPUBLIC	1911–	*Revolution. Manchu rule broken. Sun Yat Sen elected President.*

JIH CH'ANG SHÊNG HUO

(EVERYDAY LIFE)

CHARLOTTE HALDANE

BEFORE I left London on my visit to China, I did two things. I went to pay an informal visit to Dr. Quo Tai Chi, at that time Chinese Ambassador to Britain. Dr. Quo received me very kindly; but he looked at me somewhat doubtfully, and certainly critically. When I told him frankly that I had never before visited China, he did not reply for a moment. Then he said with candour and simplicity: 'You may find many things in my country that you will not understand. You may see many sad sights, especially now, in wartime. You will undoubtedly see a great deal of suffering. I hope it will not upset you too much. You will also see a great deal of heroism. Ours is a very backward country; but our people are brave and patient.'

In addition to visiting the Ambassador I learned a few phrases and sentences in Chinese. A sense of common politeness urged me to learn a little Chinese. Furthermore I believe that the sound, rhythm, and construction of a people's language can teach one a great deal about the psychology of the men and women who use it.

Dr. Quo Tai Chi had certainly made a true prediction. But with typical Chinese modesty he had stressed those aspects of life in China today likely to shock or distress the foreigner. He had omitted to underline developments now taking place in his country which I believe to be of a more permanent character than the war, and of a more far-reaching significance for China in the long run.

My little experiment in learning Chinese, the fact that I could make a short and friendly speech in the language in reply to the speeches of welcome addressed to me, was repaid with heavy interest. Men and women of all classes—professors, politicians, servants, chauffeurs, ships' captains—beamed with pleasure when I said 'Thank you', or 'I hope you are well', or 'Will you have a cigarette?' or 'May Victory be yours!'

Even we in Europe know modesty and politeness to be Chinese characteristics. But when you are in the country itself, surrounded by four hundred million people, all of whom with rare exceptions practise these virtues regularly and conscientiously, you realise more than you did at home how much they count for in human intercourse; how much they can compensate for defects in drainage or primitive methods of transport. For, unlike the Chinese, we have developed our hygiene and mechanics, and have neglected our manners and morals.

Everyday life in China is permeated by philosophy rather than religion. It is based on a mature appreciation of the essentials of good living and agreeable social intercourse. Good food, good conversation, generosity and charity are held in esteem. A fastidious sense of humour, a pungent though gentle irony season the conversation of the educated, which is spiced with quotations and epigrams. The simple and illiterate farmer, the sweating and industrious coolie, the smart young Chinese mechanic or ambitious young army officer, express the same characteristics in thought and speech and behaviour. Their speech and manners differ only from those of their more highly educated compatriots by being ruder, sharper, and saltier. All Chinese are by nature lazy, greedy, superstitious—and gamblers. They are not only aware of it; they will take pains to inform you of it. They know and discuss their own faults and weaknesses with a humorous honesty, a self-deprecatory frankness which I have met in no other people. This makes them as a nation irresistibly attractive to any lover of integrity in spirit and character. (For a precise illustration of this point the European or American need only read the works of China's greatest modern writer of English, Lin Yutang.)

For her toiling millions, everyday life in China is harsh, full of trials and tribulations, lived out against a permanent background of Asiatic climate, with its accompanying recurrent nightmares of famine and disease. As an American medical missionary said to me, speaking of China's colossal epidemics of cholera and malaria, 'Here it is not a case of the survival of the fittest but of the survival of the fit. The rest just disappear.' Those that do not are capable of bearing burdens, or enduring ordeals, such as no other nation in the world could shoulder. I think, for example, of the tens of thousands of coolies and

farm labourers who perished in the building of the Burma Road, or of the students of the two leading Universities of Peiping, whom I met in Kunming, and who had evacuated themselves on foot from the North-East to the South-Western Province of Yunnan; a journey which took from two to four months and covered nearly two thousand miles of territory, much of it never before trodden by man, except the wild native tribesman who had lived there since before historical times. I think of the plight of the refugees, when I was there, nearly one hundred million of them from the North-Eastern provinces alone, to feed and rehouse whom, at the beginning of the war, practically no organisation whatever existed. I remember the wounded I saw on the Bund in Hankow as they were unloaded from junks and sampans which had brought them down the Yangtze from the battlefront. It was a commonplace that during the first year of the war no soldier with an internal wound ever got back to hospital. Thousands who were luckier, hit in legs, thighs, arms, or head, walked or limped or crawled miles and miles to the rear before they could contact any medical unit. The hospital I visited in Hankow was crowded even to the verandah with these poor shattered bodies, although such was the situation that only stretcher cases could be admitted. Yet there was no more than a murmur of pain.

Certainly Dr. Quo Tai Chi was right when in London he had warned me that I would see much suffering. I saw plenty of heroism too! But I saw something else which he had modestly forborne to mention. It loomed so large in my vision that it transcended all the rest. It did not make me overlook the sweating and the suffering, the social injustice in plenty, the greed of the few, the dumb, patient endurance of the many. But it was far greater than these; it included and amalgamated in typically Chinese fashion weakness with strength. It gave me hope, not only for the future of China, but for the world.

I refer to the spirit of New China. Under the slogan launched by Chiang Kai-shek, 'Resistance and Reconstruction', the Chinese—men, women, youths, girls, and even young children, four hundred million of them—have reorganised, or are reorganising, their lives, their outlook, their social system. As the direct result of Japanese invasion the young Chinese Republic grew up in a few short years from dreary adolescence to vigorous youthful adult life. Not one of the old

The famous Gorges of the Yangtze Kiang—hauling a junk over the rapids

characteristics has vanished from the national make-up. But alongside them, and taking them in its stride has grown up a new outlook, a new will, a new pride and hope.

The new spirit was born in Shanghai in 1937, when for the first time a small but well-trained and disciplined Chinese Army was able to withstand the Japanese for two whole months, and could, according to foreign eye-witnesses, have defeated them, had the necessary weapons and equipment been available in sufficient quantities. Chinese modesty was no whit abated by this startling success. But whereas in the past it had too often served merely as a cloak for a hopeless and dispirited sense of inferiority, based on a conviction that it was no use trying to alter 'our national character', now, overnight almost, it became the basis of an entirely new and positive attitude, both to the enemy and to life itself.

'We lost the battle of Shanghai', my Chinese friends told me, 'but we won something more precious; we regained the self-respect, the confidence, the determination that we had allowed to lie dormant in ourselves for centuries. We realised that we *could* resist the Japanese, not for days or months, but for years. It was the people who convinced the Government of this, so it began to organise resistance on a big scale.' The response of the people to the new confidence that the Government felt justified in exercising in them after Shanghai was almost staggering to the authorities. With Chiang at its head the Chinese nation set about 'Resistance and Reconstruction' in quiet earnest. Even if Resistance should still (after five years of it) not be sufficiently powerful to overthrow the foe without many more years of struggle, Reconstruction is a *fait accompli*. A New China has already come into being.

Gate in the city wall of Mukden, Manchuria

The Reconstruction Movement gathers speed and momentum from year to year. In the everyday lives of the people it is causing profound evolutionary changes on a big quantitative scale almost from month to month. The best example I can use to illustrate this point is the development of the Industrial Co-operative Movement, started by a New Zealander, Rewi Alley, surely one of the world's greatest pioneers. Alley was employed as an Inspector of Factories by the Shanghai Municipal Council. It was he who planned the practical basis of the Industrial Co-operative Movement, or 'Indusco'. It solved two problems at one stroke. First, how to provide a modest but regular livelihood in relatively safe areas for millions of refugee men, women, and children, and for wounded or crippled unemployed ex-soldiers; and second, how to secure a steady flow of the small-arms, industrial machinery, and commodity goods of which China stood in such desperate need. In 1938 'Indusco' was little more than a slogan. Today it is playing a rapidly increasing part in solving the huge Army's colossal supply problem. It may even provide the basis of China's future economic and social life.

Two other aspects of Reconstruction must be mentioned. The problem of illiteracy appeared overwhelming, especially in view of the fact that the written language consists of approximately forty thousand individual characters. I was told that the average person could get along with a mere four thousand. But this was the bare minimum. However, courageous educationalists, who were neither pedants nor intellectual snobs—in itself a revolutionary attitude to the national culture on the part of an educated Chinese—patiently set to work to evolve a more simplified system, that could be taught even to women! They achieved the 'Thousand-Character' method by which it was possible, in a comparatively short period of weeks or months, to overcome illiteracy. I was told of one old woman—any woman above the age of fifty is regarded as 'old' in China, but this one was over sixty—who became so adept at learning that she could memorise two hundred fresh characters daily. The average was said to be from fifty to sixty.

Squads of girl students were organised under the patronage of Madame Chiang Kai-shek to go into the villages on this crusade. Others of their sisters departed to the front on the same errand. I met some of these Chinese A.T.S. girls in uniform in Wuhan, across the Yangtze from Hankow. In a bombed barracks they had set up their quarters, complete with a scrupulously neat and clean library of several hundred books. It included a Chinese translation of one of the works of H. G. Wells.

An even more important crusade is the campaign for hygiene and sanitation. The Chinese are temperamentally a fastidiously clean people. But ignorance and lack of the necessary measures and means to provide proper prophylaxis against disease have caused the deaths of millions. A Chinese woman missionary told me of a lecture given in a certain village on the dysentery-carrying housefly, almost as great a scourge in China as the anopheles-bearing mosquito. The peasants were shown greatly enlarged models of the common housefly, and were lectured on the necessity for destroying it. 'Very interesting', was their comment. 'But not of importance for us, because we do not have these large flies here. Ours are much smaller.' Nevertheless, even the peasants are learning at an astounding rate.

I have given a few examples of how the Reconstruction Movement is transforming the lives of the ordinary people at an almost unbelievable rate. Whilst the present generation of able-bodied adults, young men and women, and adolescent boys and girls, too, alas, are fighting and sacrificing their lives with unsurpassed bravery in millions, a new generation is growing up that will hold fast to all that was good and noble in its ancient heritage whilst enriching it beyond the belief of its ancient sages with those features of modern European and American culture that are adaptable to China. The Chinese revolutionary evolution is hardly political. It is in the first place social, economic and industrial. The horrors of war are fertilising the spirit of Old China. The New Movement is bringing hope, and will infuse undreamed of happiness into the lives of China's four hundred million patient, brave and honourable people.

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SHIH WU NIEN HOU

(FIFTEEN YEARS AFTER)

LADY HOSIE

One hot afternoon in the early summer of 1904 I was being carried in a sedan-chair by two coolies through the dark entrance of the battlemented city gate of Wenchow—a port on the coast some three hundred miles south of Shanghai. These quick-stepping sinewy men, whose shoulders showed a thickening where their carrying poles had rested, were the regular coolies whom our cook called from the 'taxi' stand in our street, and they knew us well. I had only recently left school in England, and my mother had sent me to pay a visit to the Commissioner's house on the island in the river, for he had a French wife, who liked to talk French with me. As we came out of the shadow of the gate, with its lofty towers and painted wooden dummy guns soaring above our heads, I tried hard not to breathe, for this section of the main street, besides being exceedingly narrow and therefore full of the odours of humanity and garlic-sweat, was given up to fish-curing.

I tried to ignore everything: the porters carrying their dried sprats in huge baskets swaying from their yoke-poles, the tinsmiths tapping away in their little dark smithies, the melon-sellers displaying their wares on stands crowded on to the stone paving running down the centre of the so-called street. These water-melons were cut open, or in slices, and the flies were clustered black on them. Ahead was the shifting mass of buying, selling, chattering, chaffering humanity, mostly in the blue cotton garb of the Chinese artisan. Suddenly my front coolie hesitated, jerked me a second—a most unusual occurrence—then stepped over something on the road, calling a warning to the man behind. I looked down. Below me, lying across the paving, was a middle-aged man, breathing stertorously, while from his mouth, down over his chest, poured a stream of blood. One instant's glimpse, and I was being borne swiftly onwards. 'Halt! Halt!' I cried, but my men went the faster forward. I twisted to look back: not a single Chinese person in that crowded street was stopping for even a fraction of a second to look after the bleeding man. Everyone was jostling, selling, and eating melons within breathing distance of him. It was anguish to me, fresh from the West where nobody would have behaved in that fashion. The whole structure of Western life and civilisation is based on the idea of duty to one's neighbour—not only duty to the family, as in the China of those days. Repeatedly I called to my bearers to halt; they were equally determined that neither they nor I should be mixed up in other folk's misfortunes. It was a good mile home, and by the end they were fairly running. They threw open the double doors of the garden, and set down my chair on the green lawn. As soon as I could, I stepped over one of the carrying poles, as my father had taught me, for it is a great affront to a bearer if a woman steps over his yoke-piece: it signifies that he is under the heel of a woman. But they immediately whipped up the chair, ran with it to its grotto shelter, and fled out of the garden, knowing that they could

fetch my fare later from the cook. Struggling with tears of mingled rage and compassion, I ran into the hall into the arms of my father. 'Why, Da Ling,' he said, 'what is the matter?' With flaming cheeks I poured out the tale of my first encounter of man's inhumanity to man.

'But I mustn't waste time. I must get back as soon as I can, though perhaps the man has bled to death by this time. But if not, what do you think would be the best treatment?' My father patted my back. 'Listen,' he said, 'you don't know very much about bleeding people. I happen to have one of the medical students in my study; he shall go, and the cook with him. Now tell me exactly where you saw the man.' Eagerly I told him, and watched him send our envoys. They seemed away such a long time that at last I could bear it no longer and wandered to the back of the house to find the cook in his blue apron calmly chopping cabbage as if nothing had happened. He actually smiled at me through the open window. Fortunately my father again unexpectedly appeared. I flew to him. 'Call him, father,' I urged. My father hailed the cook, who took some time untying the tapes of his apron before appearing in the August Male Presence. 'Tell us, Ah Tsie, about the man,' said my father. 'Oh, that man,' said the cook, 'well, he had gone when we got there.' 'Was he dead?' I asked, in a shaken voice. 'No,' said Ah Tsie, garrulously, 'but his family had taken him away home, and his wife had torn her hair and cried a lot, so perhaps he will die.' 'What was the matter with him?' asked my father. 'It was this way,' replied Ah Tsie seriously. 'As knows the Venerable Aunt (myself, *ætat* 18) it happened just inside the River Gate. By bad luck, the devils outside the city walls must have been flying lower than usual and somehow one managed to fly inside the gate, and his foot, with those awful sharp talons like iron (the cook showed graphically just how horrid these were) must have caught the man's throat, so of course he bled a lot, and the devil then knocked him down.' Now Ah Tsie had been a baptised Christian for at least four years! 'Do you really believe that?' asked my father. 'Why not?' answered Ah Tsie. 'That's what they told me at the River Gate anyhow. But perhaps you don't have devils in England?' My father hedged. 'Not quite like that,' and his eyes twinkled. 'Oh,' said Ah Tsie in a great burst of light, 'of course not. You have had Christianity so long that it has driven all the devils out.' Another burst of light, and he added, 'and that is perhaps why we seem to have so many in China nowadays.' This was worse nonsense than ever. Indignantly I asked why the chair-bearers would not let me help. 'Certainly they couldn't let her,' replied the cook, sharply, 'the devil was probably still hanging about, caught amongst the house-tops, and it is well known that devils take their revenge upon anyone who helps their victims. Besides, if the man had died while the Venerable Aunt was helping, she would have been blamed for his death and you would have had to pay for an expensive funeral.' For both these reasons then nobody but his family would touch him; and they could not very well help themselves seeing that the devil was already in the family, so to speak.

Fifteen years later, and this time I was in a rickshaw on a main street in Peking. Distinctly China had changed, like the rest of the world. But was it progress, or not? That winter my husband was Special Attaché in the British Legation and, as he occasionally dined out, I had a free evening, and was going to supper with some Manchu friends about whom I had written my first book, *Two Gentlemen of China*. They lived a full couple of miles away in a lane off a road, well macadamised and widened since Boxer days, called Morrison Street by foreigners in honour of the famous *Times* correspondent who had lived in it. I had hailed, haphazard, one of the extra clean and superior rickshaws which were parked outside the Legation. Wrapped deep in thought at first, then sinking into pleasant oblivion, I only dimly realised we had passed the quarters where one met any other foreigners; that my rickshaw man had joined a stream of others, all running northwards on the left side of the road. Another stream of rickshaws was flowing south down the right side of the road. Everywhere was the twinkle of wheels, and the only sound was the pad-pad of sandalled running feet.

Suddenly, though gently, my rickshaw man pulled a trifle out of the traffic and set down the shafts of his little carriage. By my side, the other rickshaws were flashing by. 'Oh, the poor little old woman!'—I must have said it aloud and in Chinese, for before I realised what was happening, my man was helping me out of my seat and walking behind me as I went to the middle of the road, where lay the tiny unconscious body of an elderly woman. A little in front, on the right, another rickshaw—evidently the cause of the accident—was drawn to the side, its puller and inmate awaiting the outcome with lowered heads and eyes. Some thirty yards down the

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street stood a Chinese policeman, equally still, deliberately unseeing. Without a second's hesitation, I knelt by the little woman, whose smooth hair, soft skin and clean clothes pronounced her a decent and loved member of the upper working-class. One leg was crumpled beneath her, so I felt her bones; they seemed whole, and her pulse was beating. She was obviously suffering from concussion. Gently I took her into my arms, then looked up, to find myself surrounded by people as anxious now to help as they were formerly to keep away. Up, too, came the policeman, now all officiousness. 'First Born,' said I, 'please make the people leave room to breathe, and can someone fetch clear water for me?' At this he became helpful. I sprinkled water on the clean forehead: the little woman stirred. 'Does anyone know who she is?' I asked, and the boy ever present on such occasions told me that she lived with her married daughter not far away. 'Call a rickshaw,' I commanded, for I felt the sooner she was at home and in bed, the better. The policeman obeyed, and helped me lift the light body into it. The frail old woman was still far away, her head drooping piteously. I had very little money with me, but certainly had to give her something to pay for the rickshaw. I pressed the money into her limp hand, but it fell out. The boy knew a better method: he pushed his nose into her ear, as it seemed to me, and bellowed at the top of his voice: 'Hi, wake up, there is a foreign woman giving you money.' To my relief this was efficacious. 'What, what?' she said, and the wrinkled fingers closed round the silver coin. 'Off you go,' I said to the rickshaw man, 'and tell her daughter to put her to bed and give her only weak tea till noon tomorrow,' hoping that was the right treatment. The people made a passage for them, and my eye caught a supplicating glance from the young man seated in the culprit rickshaw in front. I gave him a tiny nod. Never was more relief depicted on a man's face. He silently prodded his rickshaw puller's back, the latter as quietly set off, and they were soon both lost to view. The policeman thanked me politely for my help, but my rickshaw man brushed his words aside. 'Oh,' he said loftily, 'there is no need for thanks. All foreigners help like that. They think nothing of it.'

I wondered if I should have had to provide the hearse if the old lady had died. I doubted if I should have risked that expense if I had been as poor as most of those Chinese on that street. Next I thought of those chair-bearers of my youth who had refused to let me help. But devils seemed no longer the dreaded foe in China, but, rather, miscarriage of justice. Then I thought of another foreigner who once bound up a bleeding man left half-dead by robbers, put him on his own ass (or was it a rickshaw?), and put twopence (or was it twenty cents?) into the hand of a colleague.

But I asked myself if Chinese themselves would ever forget their family calls in those of a larger society. Well, since then, we have had the answer. With incredible rapidity, Chinese mentality, and therefore customs, have changed. The walls and gates of most cities and towns have been pulled down. The motor-bus thunders down the widened streets. Traffic lights and police with white sleeves operate the trams and rickshaws. The cut melons are hygienically covered with glass cases. The radio speaks to all and sundry. These are useful adjuncts to a people's welfare. 'But we have had all these things in Germany for a long time. They are not Progress,' a young intellectual refugee from Nazism said to me in Shanghai early in 1937. 'It is only skin-deep, the Civilisation of the Bath Tub, as André Siegfried puts it,' said an American. No; the change has gone deeper than that. A few years later, and devils from the air with far more cruel talons than any invented by medieval minds, Chinese or Western, flew over Chinese cities, and poured down destruction. Did Chinese people this time feel it was none of their business if fellow citizens suffered? All the world knows of China's heroism. The successor to the cook, Ah Tsie, refused to leave his kitchen when the Japanese bombed Wenchow. He was killed, but Chinese Red Cross men and Boy Scouts dug frantically through the stifling fumes to try and save him—and they saved many others. In Shanghai, during the aerial bombardment, rickshaw coolies picked up bleeding wounded folk and took them to hospital in their little carriages, without thought or fee, and though their cushions were sodden and ruined. In Free China the keynote today is Co-operation, with the Generalissimo and Madame Chiang sharing in the privation and the progress, the daring and the danger. True, there is still plenty of human error and greed; there are Black Markets, there is cornering in rice. But Chinese people know that their leaders are striving to bring real equity and citizenship to their country, and therein is their hope. The old order has changed, but enlargement has come, in character and in custom.

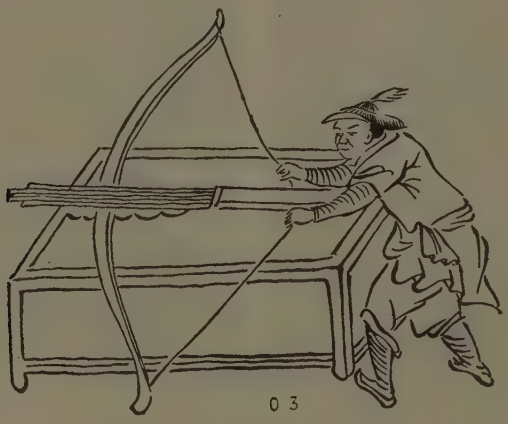
THE REVIEW OF REVIEWS

THE DOMESTIC AND SOCIAL POSITION OF WOMEN IN CHINA

In the *Deutsche Rundschau* for December, which, by the way, is a very good number, Professor C. Arendt gives much interesting information concerning the position of women in China. His pictures of the domestic and social life of China's women are the result of personal observation in the country, supplemented by the study of Chinese literature; but, it must be understood, it is of North China in particular that he writes, and he goes into great detail in describing the marriage customs.

Woman's lot in China cannot be called an enviable one. As soon as she makes her appearance in the world she is received with less joy than if she had been a son; yet the affection of the Chinese for their children is on the whole one of their favourable characteristics, and the little daughter does not come to much harm during the first few years of her life. Till she is about twelve she has much the same freedom as her brother, though she must at the same time undergo some training in the duties of housekeeping and in fine needlework. Her mental training is, however, greatly neglected. If we follow the Chinese girl farther on her way through life, we see her in sad and friendless circumstances. At the age of twelve she is banished from society to become, as the Chinese put it, 'the young girl who sits in the house', and to look forward to the day when she will be given to a husband whom she in all probability has never seen before. The marriage customs and ceremonies are very curious. When the married pair first enter their own apartments, the bridegroom removes with his own hand the red silk veil in which the bride has been enveloped, and he sees his wife's face for the first time. They salute each other ceremoniously before they sit down. The other women present then invite the young pair to partake of food.

And what is the lot of the wife after she takes up her abode in her new home? She must obey both her husband and her mother-in-law; she may not come into contact with men or the outside world; she may not go to public amusements or to the theatre, and she cannot read. She has to sit alone in her room while her husband entertains his guests, but she may receive her lady friends and return their visits. In a third chapter Prof. Arendt gives us a more pleasing picture of the Chinese woman in the capacity of mother.



Ancient weapon of China (reprinted from All Men Are Brothers)

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I SHU

(ART)

CHIANG YEE

CHINESE Art is not such a curious and unfamiliar subject to English people nowadays as it used to be.

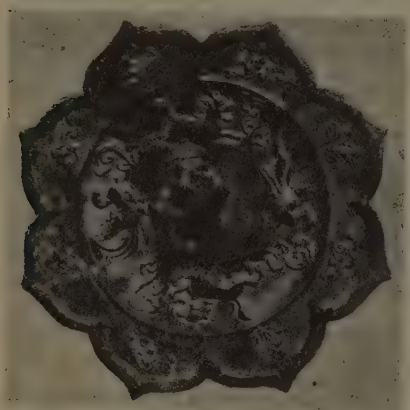
During the eighteenth century, to be sure, there was a craze in the sophisticated society of England and the Continent for 'Chinoiserie'—fans, little china ornaments, *bric-à-brac*, things which we ourselves look at with a tolerant smile. But our bronzes, jades, porcelains, paintings and other forms of art were familiar only to a few Western connoisseurs until the big Exhibition of Chinese Art at Burlington House in 1935–6 gave the general public the opportunity to know them. Many people were astonished to discover that such varied exquisite forms of art had been in existence for some thousands of years. With the help of art lovers and critics many books and articles about Chinese art were published at the time of the Exhibition. Since then Chinese art has become more and more a subject of interest, until there are now those who love our old and traditional forms of art so much that they refuse to believe that any new forms of our art in the present day can be any good. It is easy to understand their appreciation of our old art; at the same time it is important to realise that a new type of our art is being created.

In speaking of our ancient art we must start from those many existing specimens of ancient bronzes and jades which date back to about the seventeenth century B.C. They may have been created even much earlier than that, because we find their craftsmanship and decorative designs showing an advanced state of development, if not perfection. Among all the bronzes of the Shang-Yin (1766–1122 B.C.) and of Chou (*circa* 1122–249 B.C.) which have survived until today are cooking utensils, food and wine sacrificial vessels, and musical instruments. Among the jades of the same periods are ornamented axe-heads, ceremonial discs, ceremonial jade knives and daggers, swords, chisels, and many little ornamental objects in the form of conventional animal-heads, birds, insects and human figures. Their archæological interest lies in their use at ancient religious and burial ceremonies, and at court and social functions; their artistic interest in the skilful execution of the moulding, chiselling and design, and in their fine proportions. A study of these bronzes reveals that they have assumed in the making innumerable shapes, indicating different stages of development. Some are round, some rectangular, some cylindrical, with legs like a bird, an animal or a human figure. Patterns of birds, animals, dragons, masks, and cicadas are the principal ones among the decorative designs on the bronzes. Among the ancient jades the colours and textures of the natural stones are very skilfully utilised, and treatment ranges from the symbolic, or abstract, to the naturalistic.

Although we do not know what kind of art China had before these Shang-Yin and Chou periods, I myself am inclined to think that the principles of our art, at least of applied art, were by then established, and they have changed little since. In general the art of this period is ritualistic, abstract or imaginative and impersonal, with very little trace of realism in the artistic motives. In our earliest artistic manifestations nature already played an important rôle. Our ancient script, which, according to the existing record, is said to have been invented in about the twenty-fifth century B.C., bore merely simple images of natural objects. They had to be simple for the common people to recognise and remember for daily use. With all these already established forms in the script characters our ancient artists could scarcely help being conventional in their reproduction of natural objects. What they did was not to make a realistic representation of the object but to design a beautiful satisfying shape and arrangement reduced to the utmost simplicity and harmony. Simplicity and harmony are the chief merits of our ancient art.

In the course of time, as the complications of human life have arisen, definite changes have taken place in our art. These do not lie in a change of aim but in a change of material, and of technique in the treatment of subject-matter. There is the hard, compact, fine-grained pottery of the Han Period (206 B.C.–A.D. 220). T'ang (A.D. 618–907) potteries display gorgeous achievement in size. Sung (A.D. 960–1280) porcelains excel in wonderful and tranquil colour schemes. The ivory-white Ming (A.D. 1368–1644) porcelains, together with the more elaborately-designed early Ch'ing (A.D. 1644–1911) ones each have their own

Bronze Wine Vessel. Chou Dynasty (1122–249 B.C.)



Bronze Mirror. T'ang Dynasty (A.D. 618–907). Both the above are at the Victoria and Albert Museum. (Crown copyright reserved)

merits. However, if we examine carefully each object in the whole history of our pottery and porcelains since the Han Period we only discover that their shapes, and even the decorative patterns on them, have remained more or less exactly the same as those of the ancient bronzes and ancient jades. This is true also of other forms of our art, such as carvings in wood, ivory, lacquer and enamel. Here I cannot help asking whether evolution in art from period to period is confined to the change of material only or extends to subject-matter. Our art, especially applied art, from the earliest days up to the Ch'ing Dynasty, seems to show only changes in materials. I am sure that many of our artists of the old days must have struggled to create new shapes and forms but failed to surpass the existing ones. When we compare the later objects with the ancient bronzes and jades we still feel that the older ones are better. Why? Because they are so simple and harmonious in treatment and tones.

Many European art critics remark that Chinese artists of the last two or three centuries seem unable to get away from the conventional shapes and forms and display no creative powers, so that the art of these periods is not worth looking at. I have been trying to show that our art has undergone change from time to time; but the change naturally becomes slower and more difficult when already such a high standard has been reached, and when the importance of simplicity and refined harmony still remains undisputed.

It is most difficult of all for a modern artist to distinguish himself in painting. Chinese painting is the chief flower of Chinese civilisation. This branch of art alone can fully illustrate the struggles of our artists, old and new, for their creations.

The earliest Chinese painting known is 'Illustrations of the Admonitions of the Lady Historian', by Ku K'ai-chih of the fourth century. But the decorative designs and patterns on the bronzes and jades and the rubbings of the stone-carvings of Hsiao Tang Shan of the first century give strong support to our belief that our pictorial art was already highly developed by then. By the time Ku K'ai-chih was flourishing we may say that Chinese painting had reached its first perfection in the display of refined flowing lines with a well-planned and simplified form for the human figure. It is perhaps because no contemporary of Ku's could surpass his achievement that a change occurred in the subject-matter rather than in the technique and materials. Up to Ku's time we discover from Han bas-reliefs that our artists concentrated on depicting historical events and the character of our great emperors and high officials as a means of teaching the people. As we have no State religion and the conception of anthropomorphic images was non-existent in the abstract metaphysical minds of our forefathers in those early days, the existing forms for figure-subjects did not vary very much before the introduction of Buddhism from India.

From the first century of the Christian era our intellectuals were being sent to India, and Indian monks were coming to China from time to time. The result was a mass of Buddhist works of art, such as Buddhist bas-relief carving, Buddhist sculptures at the caves of Lung-meng and Yün-Kang, and Buddhist paintings from Tun-huang covering the Northern Wei to the T'ang periods (A.D. 220–907). Owing to the patronage of the emperors, high officials, and wealthy people, and the enthusiasm of our intellectuals for Buddhist thought, our artists were able to devote their life to their art. In consequence their works were not merely an imitation of Indian art but something definitely of our own, with a change in the rendering and treatment of the subject-matter, which opened a new path.

The T'ang Dynasty, known as the Golden Period of our long history, a time of peace and prosperity, produced many great poets, men of letters and masters of art. Unfortunately not very many T'ang works of art have survived to the present day. But if we go through the many paintings found at Tung-huang and the many T'ang stone-carvings of horses and human figures, we can see the fine proportion of the bodies and the realistic method of representation. The T'ang pottery of human figures and horses and camels in the Eumorfopoulos Collection is an excellent example. Furthermore, the many foreign visitors, such as Indians, Turks, Arabians and many others who came from the Near and Middle East to the T'ang capital at Chang-an, give a distinctive interest to the delineation of the faces of the T'ang potteries.

The introduction of Buddhism by no means lessened our love of Nature. On the contrary. The Taoist teaching and the new school of Ch'an Buddhism both helped to induce man to withdraw into and meditate on Nature. These teachings point out that human beings are only one of the million types of creatures living in Nature, and so figure paintings merely took their place among paintings of birds, insects, flowers and trees. The growth of our landscape painting marks another change. Although Ku K'ai-chih and many of his contemporaries had already begun to paint pure landscape paintings in the fourth century, it reached its climax in the T'ang Dynasty in the works of great masters, such as Li Ssu-shun and his son, Li Chao-tao, Wu Tao-tzu, Wang Wei, and others.

By this time our artists seem to have touched every aspect of Nature so far as subject-matter is concerned. The highly gifted artist was not hampered by any rules of execution. For example, it is told of the two artists Wu Tao-tzu and Li Ssu-shun that they were both commanded by the Emperor Hsuan-tsung to paint for him some scenery of the Chia-ling river along the Upper Yangtze in Szechwan Province. Li began immediately and finished the work in three months with careful observation and thought, refined treatment in the brushwork and rich colouring. Wu meanwhile awaited the moment of inspiration, and at length on a day when the scenery appeared to him more beautiful than ever before, he took up his brush and in the full light of vision recorded his impression in a single passage of the sun. When the works were brought to the sight of the Emperor, both artists received equal praise for the merit in their works. Wu with his strong, unhesitating genius, enfranchised the brush-stroke and set the example for broad bold treatment, thus introducing a big change in our art. Again, Wang Wei sponsored more freedom and swift movement for the brush-strokes of landscape painting; so arose two main schools which we call 'Northern', led by Li, and 'Southern', led by Wang, differentiated not by geographical position, but by the use of brush and ink. The most essential element of landscape painting, indeed of all Chinese painting, is to our eyes the brushwork; this is the chariot in which the great masters of Sung Dynasty (A.D. 960–1280) have won the race for fame.

Chaos followed the collapse of the T'ang Dynasty, and therefore when China was re-united and peace restored the people turned their minds to Nature more than ever, seeking solace for the suffering they had passed through. This period of the Sung Dynasty produced more great masters than all the periods before and since, not because there were more artists than at other times but because each of the Sung artists carried out in his own way innovations in the use of brush and ink, and also in the composition of his work. Such perfection of brushwork and composition was achieved that it was difficult for succeeding generations to find new ways of being original.

The positive value of empty spaces as a factor in design was also further developed in the art of this period. In other words, our art reached the stage of seeking what is essential, spontaneous and alive, and rejecting the non-essential. This explains our preference for monochrome, i.e., pure ink-painting. The artists decided not to be distracted by the rendering of surface appearance and texture. The assistance of colours or pigments

and other mediums such as light and shade became unnecessary.

The scope for further change in our art was narrowed still more by this reduction of mediums. The reign of Kublai Khan, a grandson of the great Mongol warrior, Genghiz Khan, might have led to the treatment of new subject-matter, as our artists were surrounded by Mongol types and were becoming acquainted with different costumes, habits, and thoughts. However, the Chinese mind was by then far developed and Lamaism had nothing much to offer, so most of the artists kept to traditional subjects. In the Yüan Dynasty (A.D. 1280–1368), we have four great landscape painters, Wang Meng, Huang Tzu-chiu, Wu Chung-kuei and Ni Yün-lin, each of whom distinguished himself again in his style of brushwork. Ni Yün-lin once said that his idea for a painting was only a few swiftly-made strokes of the romantic brush—not to copy reality, but merely to give pleasure to himself. This shows that Chinese art had reached a new high level where it ceased to be concerned with any medium and simply aimed at joy in the linear movement of the brush-stroke in rhythmic vitality. Many Ming (A.D. 1368–1644) artists like Tung Ch'i-ch'ang, T'ang Yin, Shen Chou, and Lin Liang had this outlook on art.

A drastic change in a well-established art needs a new and unusual circumstance, such as the introduction of Buddhism into China. There might therefore have been a big change in our art during Ch'ing Dynasty (1644–1911) since we had closer contact with the West from time to time. China was again under a foreign ruler, but the Manchu rulers were not anxious to upset the Chinese mind, and rather encouraged our artists to continue along traditional lines. In fact they themselves indulged in the same pursuit. But through their sophisticated or unorthodox taste they seem to have set up a certain boundary for our artistic expression. Therefore many Ch'ing artists were good copyists rather than masters. Again, the early Christian missionaries, such as the Jesuit Fathers and others, failed to excite our intellectuals and artists by making known the great achievements of Western art and convincing them of the deeper side of Western thought. Otherwise Christian teaching might have achieved a different result in China now. This is not the place to discuss this point. What I mean is that the principle and expression of Western art, as well as its technique and mediums, might have given a new turn to Chinese art. Chinese civilisation has a remarkable power of assimilation. It is a pity to see that the two Jesuits, Attiret and Castiglione, who were attached as painters to the Chinese Imperial Court early in the eighteenth century, and began by trying to make our eyes accept European art with its science of anatomy, its modelling, its effects of light and shade, and the rest, were persuaded to take up our brush and ink to paint in the Chinese manner.

I have now given a short account of Chinese art from its earliest beginnings. I think I have made it abundantly clear that æsthetically our art has achieved its aim of expressing conceptions beyond mere visual impressions, and that technically in its pursuit of simplicity and harmony it has reduced the mediums used down to the minimum of a brush and some ink. What more is left for the present generation to do? To change from complicated to simple composition or treatment is undoubtedly easy, but what happens when the simplest is reached? Many of our artists one or two hundred years ago must have spent their efforts in search of new styles without much result.

However, I think there are signs of changes in our art in the last fifty years. While China has been undergoing an unprecedentedly troubled period her people have never been so determined in seeking a change in artistic expression. For years intellectuals have been writing about it. From time to time different forms of art have been introduced to China from other lands, especially Europe. A good many art students have also been sent abroad, mostly to Paris, to learn the art of other countries. This has acted as a spur even to those who stayed at home and continued to work in the traditional styles. They have found many variations for the old themes. Although inevitably they had to pass through many difficulties with regard to technical and æsthetic problems, Jen Pei-nein achieved distinction in new variations on the theme of birds and flowers, and Wu Ch'ang-shih in bamboos, wistaria and other flower subjects. Both died some years ago, but their influence on modern artists is very great. Ch'i Pai-shih, who is eighty-five this year, distinguishes himself in painting shrimps, crabs and little chicks. His brush-stroke seems to contain some strange transparent quality, and his arrangement of these creatures is without parallel. Huang Ping-hung and Chang Ta-chien have both given new versions of the landscape theme, as they have been able to travel more widely than most of our old masters.

In Canton a new school has been founded by

Two examples of modern Chinese art:

1. *'Shrimps and Crabs', by Ch'i Pai-shih, who is eighty-five (from Chiang Yee's collection)*

2. *'Guerrillas Crossing the Yellow River to Join Their Comrades in a Battle', by Y. C. Shen*

Kao Chien-fu and his dead brother Kao Ch'i-feng, and Cheng Hsu-jen. They are called 'naturalists' in our modern art. This sounds like a joke. They use more washes and convey a definitely more realistic impression of the object which appeals to the uninitiated eye. They have a large group of followers.

The effect of China's contact with Western culture is not yet so evident in our art as it is in our literature. One cannot read translations of art. And no good reproductions can really give the feeling roused by the original work. There is also a constant dispute as to whether Western art should or can influence our art at all. I myself think it could help us to find new themes as our ancient artists did in the Indian Buddhist art, if we could adapt our own technique satisfactorily.

Naturally there are many difficulties. Many of our art students who have studied art in Europe have described themselves as followers of Rembrandt, Rubens, Corot, Manet, and so on. Not only that, but we have Cubists, Fauvists, Impressionists, Expressionists, Surrealists, and this and that, among returned art students. They paint as they have been taught. Their works may have some merit, but can hardly be said to represent modern Chinese art. We expect them to make use of their knowledge of Western art to create something for our own art. Fortunately, as I have said before, China has a remarkable power of assimilating to her own genius what she has taken from other sources, so this stage of hurried copying has passed over to a stage of readjustment. Professor Ju Péon, who studied art in Paris for eight years and became skilled in the use of oils and chalks, now paints animals and figure-subjects with our own brush and ink and produces good results. Professor Liu Hai-su, who always professes a great love for Cézanne and Van Gogh, has adapted a new type of brush-stroke to the landscape theme. Many others have tried other adaptations. This brings fresh light and life into our new art.

The blending of the new and the old is easily demonstrated by the new types of Chinese architecture. Kuan Sung-sheng, who has a profound knowledge of Western architecture, has also earned fame for his models of our ancient buildings. By combining the best points of the two he and many others have achieved a new type. There has been great activity in this part of our art for many years.

Li Chin-fa and Wang Yu-chiu, two representative modern sculptors, have been trying to mould living figures by adapting the Western method. Our original practice of sculpture very seldom aimed at realistic resemblance.

The war which has now been waged upon us by Japan for over five years, and which has rendered multitudes of people homeless and driven them from place to place, has left our artists no room for peaceful contemplation. They have turned their mind from the landscape to the sufferings of their fellow-beings, especially the masses of the poor. Chiang Chih-ho shows great talent in depicting their life, Chao Wang-yun in painting our ruined farms, and Feng Tzŭ-kai peacetime and wartime life in general, frequently with children predominating and with humorous touches. Yeh Chien-yu and Chang Kuang-yu have excelled in caricature and cartoon.

As most of our people are farmers and illiterate we have used art to teach them how best they can help to defend the country. This propaganda art has brought wonderful results in the five years of war, and even if it cannot be termed a real creation it is an entirely new practice in the history of our art.

Tung Ch'i-ch'ang (1555–1636), one of the great Chinese calligraphists and painters, once said of another painter: 'How can one be the father of painting without reading ten thousand books and travelling ten thousand *li*?' The movement of our people in their tumultuous migration must have given the artists among them opportunity to see many new subjects. I myself am very fortunate to have spent so many years in England. I have been experimenting in depicting English scenery, which is so different from our own, using our method of painting. Though I have met many difficulties, I have enjoyed the experiment, even if it leads to nothing. Real art does not live for one day, for one person or for one place. It must be agreeable to all eyes in all places, in all ages. Whether there will be a lasting new Chinese art cannot be said now until it has undergone years of growth, selection and criticism.

Though this second world war has made everything chaotic and difficult, I think it has brought all of us peace-loving people closer together every day. It is natural that we should want to know each other more intimately. After the war I hope there will be more and more opportunities of exchanging exhibitions of works of art, so that all people may become acquainted with the beauty and greatness of existing art. Art should have no geographical boundaries, and I look forward to the new art of the world.

S. I. Hsiung.
Drawn by Oscar Berger

KÊ CHÜ

(DRAMA)

S. I. HSIUNG

A PROMINENT playwright, producer, manager, theatre-owner, critic, professor of drama, regular contributor to and one of the editors of a well-known international theatrical monthly, once honoured me with his presence at a performance of one of my plays in London, and greatly embarrassed me in front of our mutual friend Mr. Geoffrey Whitworth, director of the British Drama League, by giving me his very candid opinion on my production. He said that he had seen real Chinese plays produced in the authentic manner, and that they were quite different from the way in which mine was done. I am always eager to learn, and I asked him what was wrong with my production. He was very obliging and told me that, in a real Chinese theatre, the patrons should be able to leave their shirts—no, this word is not a misprint—in the foyer when they arrived, so that when they left the theatre at the end of the performance they could collect the said shirts, which by then would have been beautifully laundered. Evidently he was not romancing, and I was puzzled. Then he added that, above all, both players and patrons should be 'chewing gum' all the time.

This last remark was very illuminating. It left me in no doubt that he had been to an amateur performance by some laundrymen's dramatic association in the Chinese quarter of San Francisco, which, I found out later, was indeed the place where he had seen what he imagined to be a genuine Chinese theatre! Had he known that the Bright Emperor, Hsuan Tsung, of the T'ang Dynasty, who reigned A.D. 713–756, was the founder of the Pear Orchard, a royal institution for the training of actors, actresses, dancers and musicians, and that the Emperor Chuang Tsung of the Later T'ang Dynasty, who reigned A.D. 923–926, went so far as to appear on the stage with professional actors, taking the stage name of Li Tien-Hsia and favouring his fellow actors with posts as governors, and was finally assassinated by an actor, he would probably consider that Chinese dramatic art was solely what is called 'the hobby of kings and the king of hobbies.' Though it is by no means an exclusively aristocratic pastime, it never fails to be a noble one. All the classical dramas handed down to us were written by our first-class poets. It cannot be regarded as a plebeian art, but it has remained, through all these centuries, a popular one, enjoyed equally by Emperors and Empresses as well as by the masses.

The author of a certain authoritative book entitled *The Chinese Drama* began with a quotation to the effect that those on the stage are madmen and those beneath it are idiots. If he believed that saying to be true, he must have thought that the Chinese were a nation of idiots and madmen. Not only has every city at least a few playhouses, but every village, however small and remote, has one or two theatre seasons in a year. During certain rural festivals—which vary according to locality—either travelling theatrical companies or provincial companies organised from among the theatre lovers of the place generally give a series of performances. If there is no covered theatre in the village, an open-air one is constructed for the occasion. The author of *Village Life in China*, professed by a study in sociology, dedicated a special chapter to the 'Village Theatre', but he declared that most Chinese plays were so extraordinarily long that they might spread over several days. It was his opinion that even the most indefatigable European would be unable to sit through one without being utterly exhausted.

In point of fact, a Chinese play is no longer than a Western one, seldom being longer than *Hamlet* and never longer than *Back to Methuselah*. The belief in its length must have arisen from lack of first-hand knowledge. Indeed, if a

European who knew nothing about our dramatic convention paid a few casual visits to one of our theatres, he might well believe that a Chinese play never ends. He would be sure to find that the characters appearing on Monday or Tuesday were dressed and made up exactly as those appearing on Wednesday or Thursday, and as there would be no drop curtain to divide acts or plays, he would be liable to mistake the performance of various acts from various plays as one continuous play.

However, a student of the Elizabethan stage will find that we have many things in common. A Chinese stage, like an Elizabethan one, is entirely devoid of scenery. The properties required in the play are of a very simple nature—a table, a few chairs, and seldom anything further. While a man covered with a big piece of cloth would represent a wall in one of Shakespeare's plays, our property man would hang up a curtain in full view of the audience for the same purpose. For this reason, a stage production in China may be artistic but never elaborate. In consequence it can be widely produced in the countryside.

For instance, when a horse is required in a play, the actor has to be content with no more than a mere whip, which he brandishes to indicate that he is on horseback. And when doors or windows are essential to the action of the play, certain movements carefully performed by the actors representing the opening or shutting of doors or windows are all that is wanted. Indeed, we have no carpenters among our very limited number of stage-hands. Of course, such a stage is not at all realistic. Apart from its lack of realistic scenery, our stage-hands not only can always be heard, as is sometimes the case here, but can also be seen, which sounds almost unbelievable. Our property men are attired in their everyday clothes, and walk to and fro among the players who are dressed in costumes of any period. They place a chair for a player who has to sit down, or provide a cushion when he must kneel. If the hero is to die an heroic death, he can do so in a very dignified manner by falling down stiffly and majestically, for the never-failing eyes of the property man are always on the watch and his hands will catch him before any disaster can occur.

With such useful people on the stage all the time, we have no need to engage a stage director and prompter. They are always there to see to anything that needs doing. If some accident happens to any actor or property while the play is in progress, our property man can come forward and put it right in full view of the audience before they have time to decide whether it is part of the play or not. Such an advantage is denied to the Western stage with even the most able stage directors. But these infallible property men can, in an excess of zeal, overdo their part. They are generally so helpful by nature that they even go so far as to look after the personal wants and physical comforts of the players. When, in hot weather, the costume worn is rather thick, they fan the wearer incessantly. When a player has finished some long lines or has a long soliloquy to deliver, they quietly give him a cup of tea to ease his throat. The audience is so used to them that it accepts them or even pretends not to see them.

For centuries, female parts have been played not by actresses but by actors who have been specially trained for such rôles. Until the end of the last century, actresses were not allowed to appear on the stage with men. Although we have had a small number of actresses ever since the T'ang Dynasty (A.D. 618–907), they are, strictly speaking, only 'women companies'. In these companies, just as in an amateur performance at a girls' school, the actresses impersonate the male characters as well. Since some actors are so good in their female rôles, and some actresses so good in their male rôles, it is quite possible to find, even now, in a performance given by a mixed company, a man's part being played by an actress and a woman's part by an actor. Sometimes, when an enterprising management wants a little novelty, it will be arranged that a famous woman-impersonating actor will, contrary to his usual rule, play the hero, while a famous actress who has hitherto only impersonated men, will play his lady love. This is called 'Fan Chuan' or 'Reverse Rôles', and is considered an extraordinary attraction. It never fails to draw a full house, though to most connoisseurs the acting of the actor will be regarded as too feminine and that of the actress, perhaps, as a little too masculine. To many a critical eye, the part of a young heroine is sometimes much better portrayed by a wrinkled octogenarian actor than by a pretty actress still in her teens. These patrons feel that 'handsome is as handsome does' and care little for beauty that is only skin deep.

A theatre with such 'die-hard' conventions is, therefore, open to attack in the present ever-changing world. Ever since the introduction of European stage-craft into China at the end of the last century, theatre reformers have been continually hurling bricks at our traditional drama. In spite of the fact that some of our best

plays were written by immortal poets of the Mongolian Dynasty—when poetic drama reached its zenith—most of our radical scholars would vote for the elimination of them all, and replace them by such plays as Ibsen's *Ghosts* or *Nora*, Dumas' *The Lady with the Camellias*, Pinero's *The Second Mrs. Tanqueray*, Shaw's *Mrs. Warren's Profession*, or Wilde's *Lady Windermere's Fan*, all of which were heralded as something entirely new many years after they were in vogue in Europe.

Because what we called the 'New Drama Movement' was started with some of the museum pieces of European successes, it must not be assumed that we are still lagging a long way behind. Sherriff's *Journey's End* was produced in Peiping while the play was still in its first year in London. Shaw's *Geneva* was translated and reached Shanghai immediately after it was published. And in addition to translating foreign plays into Chinese for our theatre-goers, as well as for our reading public—for play-reading is very popular in China—our new playwrights, practically all of whom learned their trade by translating, are creating modern Chinese plays prolifically. For the few years just before the outbreak of the Sino-Japanese war, supporters of the 'New Drama Movement' devoted themselves much more to constructive than destructive work. Indeed, there is a tendency among even the most ardent moderns to hold that our old traditional theatre can stand side by side with the new theatre. Our experience has taught us that there is no need to uproot the one in order to establish the other. So long as they are both healthy and sound, they can very well flourish together.

The hearty reception given to my productions of Chinese plays by European and American theatre-goers is a clear indication that the traditional Chinese theatre has a high artistic standard. As I believe that the best way of informing the Western world of our drama is not merely to write books about it, but to present our plays in their original forms to the public and let them draw their own conclusions, I am very glad that 'the ice has been broken' and hope to see more Chinese plays offered in the West End and on Broadway. When the Western world can appreciate all our dramatic masterpieces and when we have the chance to see all the works of your leading dramatists of the West, perhaps we shall have no further misunderstanding with each other, and our lives be much enriched as well. Lord Dunsany, many of whose

MEI LAN-FANG, *the greatest living Chinese actor, wearing helmet and armour as an admiral's wife in* Liang Hung-yu's Victory Over the Invaders, *a classical play. If ever he plays a male part, it is considered as a publicity stunt*

fantasies have been translated into Chinese, once composed a little poem for me, and I think this will serve very fittingly to conclude this short article:

When dreams that build your play
To English theatres fly,
Mine travelling to Cathay
Greet them in passing by.

CHIU JIH CHUNG KUO TI CHIN SHU

(FORBIDDEN BOOKS OF OLD CHINA)

ALL MEN ARE BROTHERS Translated by Pearl S. Buck
THE WESTERN CHAMBER Translated by S. I. Hsiung

Reviewed by Reginald Moore

COMING across them in a bookshop you would find little similarity at first between the immense *All Men are Brothers*, with its twelve hundred pages, and the slender play volume *The Western Chamber*. Then, perhaps, in Pearl Buck's introduction to the first you would notice that the imperial mandate in the laws of the Ch'ing Dynasty (1799) contained this 'directive': '*All* bookshops which print the licentious story *Shui Hu Chuan* must be rigorously sought out, and the work prohibited.' And again, in the midst of S. I. Hsiung's protest at theatrical producers who behave like bookies, though lacking the good bookie's sporting instinct, you would be particularly struck with this passage: 'It (*The Western Chamber*) has held the stage for nearly eight centuries and has enjoyed numerous editions which only the Book of Confucius can rival. Then the latter had been adopted by the authorities as a school textbook while the former, on the other hand, was for many years banned. . . .'

Investigating further—for the English reader, barbarian as he is, keeps to a trail like his servant the bloodhound—you would learn that the thirteenth century saw the birth of both writings, the play (as well as can be ascertained) from two great poets, Wang Shih-fu and Kwang Han-ch'ing, and the novel (if such it can be called) from Shih Nai-an, though it was substantially revised by one Lo Kuan Chung, who was divinely cursed for his pains and his descendants for three generations struck deaf and dumb. In years to come D. H. Lawrence will be said to have died as a consequence of writing *Lady Chatterley's Lover*!

The translator of *All Men are Brothers* makes it clear that this English title does not exactly correspond with the Chinese, and it is as well she does, for before you have gone very far with the tale of one hundred and eight men who fled from society and took refuge 'on a great mountain set in a lake and surrounded by a reedy marsh', you will begin to wonder if men are not step-brothers to one another rather than blood relations.

But the Chinese do not inject beastliness into their literature in the manner of a Western author writing deliberately of debased gangster types who revel in acts of murder, sadism and rape for our glee and entertainment. These characters are human beings moving tormentedly in a fog of evil influence—all resulting, we are told in the Prologue, from the foolish bluster of a minister of the great Emperor Jen Chung. Visiting the Mountain of Dragons and Tigers to meet a Taoist hermit ('a man of deep religion and of great virtue who could change the winds and shape the clouds'), who might be persuaded to free the city of its devastating plague, he has a temple forced open that contains the kings of devils, and these, like the unpleasant contents of Pandora's box, go about the world to do their deadly work.

For instance: 'Lu Chi Shen and Shih Chin tied the two corpses together then, and threw them down into the deep gully of the stream. They ran quickly into the temple and took up the bundle. Now those few old priests when they had seen Lu Chi Shen vanquished and retreating were afraid that the priest and the layman would come and kill them, and in their fear they all hung themselves'!

Or, much further on in the book, when a man is aided by his brother to detect his wife's unfaithfulness:

'And Yang Hsiung said, "Brother, take the ornaments out of this trollop's hair for me and strip her clothes from her and then will I attend her myself."'

The woman's maid cries out, so 'Yang Hsiung's hand lifted once with the sword and with one stroke she was cut in two pieces.'

Then he approaches his wife—'I do marvel

Catalogue of the Emperor's Library in Peking

how it is your heart and vitals are so evil as this! I will look at them and see what they are.'

'With one blow he cut her open from her breast to her lower belly and he hooked out her heart and her liver and all her vitals and hung these upon the pine tree. . . .'

To us, reared in a society which carries the words of Jesus like barbs in the flesh, such self-righteous cruelty seems horrible, and in our own times, leaving aside 'official' war atrocities, only the lynchings of negroes in the United States are comparable.

Yet that mysterious and compelling law, not always defined, that finally determines a Chinaman's word, gesture or deed can just as easily be one of a lighter nature. There is something of Falstaff in this rascally soliloquy of a rabbit spearer, who finds in a wood a man sleepy with the fumes of drink:

'Then he saw Wang Shih's money bag and the silver was slipping out of it. Li Chi meditated a little in his heart, saying to himself, "This man is drunk with wine. Where did he get all this silver? And why should not I take some of it? At any rate, the very stars of Heaven have predestined some sort of trouble."'

At other times actual traditional sayings are used by characters to promote a course of action. Shih Chin, a village chief before fate robs him of all his possessions and makes him a vagrant, is warned of the intention of the mountain robbers to ride over his ground and meets them in front of the village. The robber leader is Ch'en Ta, who wears a red cap and iron armour plated in gold.

'The two leaders on their horses now approached each other to talk. Ch'en Ta, mounted on his horse, saw Shih Chin and he bowed in obeisance. But Shih Chin reproved him loudly, saying, "You kill men and burn their houses . . . in my village we are like guards of the people and we want to come and capture you robbers. Yet today before we could come you pass my village! If I not only do not capture you but even let you pass, the magistrate of the county if he hears of it, will certainly make me suffer for it."

'Ch'en Ta replied, "*All men around the four seas are brothers.* Pray lend me the road."'

Shih Chin is unimpressed and flourishes his knife so positively that the robber loses patience and they fight. When Shih Chin wins, however (he is known popularly as the Nine Dragoned One), and there is a great feast in the village, cordiality is revived, and Ta's henchmen, pleading for his release on the grounds of their sworn brotherhood, evoke in Shih Chin another old saying: *Gorillas know Gorillas, and good fellows recognise good fellows.* So he says, 'If there is such brotherhood as this between you and if I send you to the magistrate I am not myself a good fellow. I will free Ch'en Ta and let him return to you. Will this not be well?' And another side to the Chinese character is revealed when his captives immediately try to dissuade him from such merciful conclusions, suggesting they should all be sent to the magistrate just the same.

It is not hard to understand why *All Men are Brothers* incurred an emperor's displeasure. Through the turmoil of loves and lusts, sudden comradeship and long hatred, the theme unfolds of a band of men who come together in defiance of the State, each one at some point in his life having to choose between what society reveres as Good Conduct and the changeable winds of

personal character, blowing a man here, there and everywhere, though never to the destruction of his free spirit, which the State can sanction only in its mystics—those who have declared themselves physically detached.

The play, *The Western Chamber*, deals with the same conflict, but here the inert force is a woman and its spiritual antagonist a determined lover. He is a Mr. Chang, living in the early ninth century, and at twenty-two he has never been known to lose his self-control or offend the conventions in any way. At the P'u Chiu Monastery, however, where he stays for a while journeying to the capital, his emotions are jolted. He has introduced himself thus:

I travel throughout the empire meeting my literary friends:
With movements as undirected as those of a leaf in the wind.
As I look to the distant horizon, I see the sun which seems nearer than the unseen capital.
Like a bookworm which appears to desire to remain where it is, I have bored my way into the ancient classics
(I have so constantly attended the State examination that my seat there has not yet had time to cool);
And my inkstone, which is as hard as iron, I have worn out by incessant rubbing.

But after only one glance at Ying-ying, who is staying with her widowed mother in a house specially erected to the honour of the late head of their family and situate to the west of the monastery, he declares:

I have suddenly observed a beauty, who must be the victim of an amour between us five hundred years old!
. . . Is this a paradise, a heaven where no regret reigns?
Who would have thought that I should meet here such an angel . . .

The action quickens. Word is sent to the widow that Sun, the Flying Tiger, leading five thousand bandit soldiers, intends to capture Ying-ying, and if necessary will burn down the monastery to have her as his wife. There seems to be no way out. Ying-ying sings:

The thunder of the metal drums resounds in my ears,
The besiegers look like endless clouds,
Raising dust like torrents of rain.

But very soon she has made her decision: she will give herself to the bandit and thus save her mother's life and the lives of all at the monastery.

She is not allowed this martyrdom, however. Directly Mr. Chang hears of the bandits' threat he sends a letter to his friend Tu, the General of the White Horse, who quickly arrives with his troops. 'In my youth', he announces on his entrance, 'I studied the Confucian classics with Chang Chün-jui. Afterwards I gave up literary for military studies, and came out first on the list of military graduates . . . recently, Ting Wên-ya has been discharging his duties in an irregular manner, and allowing his troops to plunder the population. I must get ready a force and wipe them all out before I have my breakfast . . .'

No such battle occurs. The General is held in such esteem that merely his presence in that part of the country induces Sun to surrender. Now Mr. Chang is free to pursue his courtship. But although he enlists the General as his go-between and gathers from the gratitude poured upon him that the widow will readily consent to his marriage with Ying-ying, he is told later by her that Ying-ying was betrothed years ago to a rich nephew of her husband's whom she has already summoned.

It is now that Mr. Chang sets himself against the artfulness and cupidity of the widow and begins his charming of Ying-ying at night in the garden, playing to her on his lute. The rest of the play revolves about their passionate love-making and it was this section of the original text which caused the play to be regarded as unsuitable reading. Yet it consists of this sort of poetry:

Is it the evening bell that is being sounded in the Buddhist monastery?
Or is it the rustling sound of the few bamboos in the winding balustrade?
Is it the sound of the ivory foot-measure and the scissors that is wafted here?
Or is it the incessant dripping sound of the water-clock as the water falls into the copper receptacle?
Concealing myself, I listen again
At the eastern corner of the wall,
And find that it is indeed the sound of the strings of the lute coming from the Western Chamber.

We want more translations from the Chinese: that is our need. Here Mrs. Buck and Mr. Hsiung give us the Old; and Mr. Chi'en can give us the New. Then perhaps, in our own literature, we shall begin to portray our friends as they really are and have been, not as they might appear through the distorted spectacles of the Chinese Laundry and the Boxer Rebellion.

0 3

CHUNG KUO SHU CHIA

(CHINESE BOOKSHELF)

ETCHING OF A TORMENTED AGE

By Hsiao Chi'en. *Allen & Unwin.* 2s.

Ninth in the series of P.E.N. Books so capably edited by Hermon Ould, Mr. Hsiao Chi'en presents a 'glimpse of contemporary Chinese literature'. The author is Lecturer at the School of Oriental and African Studies, University of London, and well-qualified for this stupendous task of condensation. The Renaissance of Chinese literature came with the Revolution of 1911–17 and has not been stopped by the brutality of war. The quotations from novels, poems and essays are extremely tantalising and one would wish that an ambitious programme of translations from the vernacular could be worked out on both sides of the Atlantic. It is alarming to discover that in Chinese 'wind' is synonymous with 'style'. A well-selected *hors-d'œuvre*, it tempts to further exploration. Let us hope that the author will present us sooner or later with a full-length book on the subject. PAUL TABORI

MONKEY

By Wu Ch'êng-ên. Translated by Arthur Waley. *George Allen & Unwin.* 12s. 6d.

In the middle of the sixteenth century Wu Ch'êng-ên, an indifferent poet, gathered together the legends about Tripitaka, a seventh century pilgrim who had journeyed to India to fetch the scriptures. The legends had for hundreds of years been enacted on the Chinese stage. Wu Ch'êng-ên made them into an immense book which in his day was treated as seriously as *The Pilgrim's Progress* is in ours. *Monkey* is the story of Tripitaka, translated and abridged. The result is a rich, inexhaustible treasure-trove of fairy tale, myth, mysticism, satire and pure poetry.

No one could resist the stone Monkey leaping through the waterfall into 'the blessed land of the Mountain of Flowers and Fruit', to the applause of his subjects—'Great King, what splendours!' Monkey tries to achieve immortality by a course of lectures, spends a night practising the Cloud Trapeze, and falls into disgrace for turning into a pine tree just to show off. In a tight corner he turns the 84,000 hairs of his body into little monkeys to fight for him. He attempts to seize the Jade Emperor's throne in heaven, for which impudence Buddha shuts him in a mountain for a few centuries. His penance fulfilled, he meets with Tripitaka, who is a nervous pilgrim, and they are joined by Pigsy and Sandy.

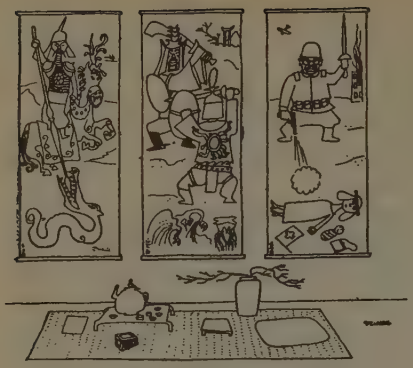
It is impossible even to suggest the richness and beauty of the story, the gaiety and excitement of the adventures, with demons, monsters, serpents, Taoists, Buddhists, hermits and priests on every page. The gaiety is infectious; the excitement never falters. 'And if you do not know how they saved Tripitaka, you must listen to what is told in the next chapter'—who could be deaf to *that* invitation? RACHEL CLARE

CHINA FIGHTS ON

March of Time Series No. 5. By Dorothy Woodman. *Pilot Press.* 1s.

A series of dramatic pictures from the film, showing China's regeneration under Chiang Kai-shek, with factual commentary.

'When we captured him, sir, he tried to swallow this dispatch' THE NEW YORKER



THE NEW YORKER

THE SOONG SISTERS

By Emily Hahn. *Robert Hale.* 15s.

The author of *The Soong Sisters* has done her work a bad turn by giving it a title reminiscent of the revue stage. The book has a much greater value than the title suggests; not only are the great women who are her heroines well portrayed, but the whole China scene is covered, with the Soong family as focus.

Eling (Madame Kung), Chingling (Madame Sun Yat Sen) and Mayling (Madame Chiang Kai-shek) were lucky in the time of their birth. As they grew up, China was in the throes of its Revolution, ready for experiments in all spheres. Their father, Charlie Soong, who had broken new ground by giving his girls a first-class American education, was closely associated with Sun Yat Sen himsef. The young Soongs grew up in an atmosphere of active political life. From the first, Chingling—who has remained the intransigeant disciple of her husband—responded to Sun Yat Sen's teaching. She and her most famous sister, Madame Chiang Kai-shek, although they later took different lines politically, were one in their devotion to Chinese culture, and show that blend of true patriotism with pacifism which is so noble a characteristic of the Chinese.

It is history of strife, however, which Miss Hahn has to tell. Sun Yat Sen had to battle for many years before he could establish a government which the Powers kindly consented to recognise. It is curious to read how it was from Japan that he obtained his first support. British bankers frowned on his pleas. In Soviet Russia the Chinese revolutionary leaders found the most valuable aid, financial, military and social. Sun Yat Sen saw and stated that Communism was unsuitable for Chinese conditions, but Borodin and his men conducted successful propaganda until Generalissimo Chiang Kai-shek broke with his Communist collaborators.

Chiang Kai-shek's campaigns against war-lords and Communists are well sketched by Miss Hahn. Her fault, if any, is that she is not very 'politically conscious', and does not convey the real issues at stake. Like many other Western writers, even those who, like Miss Hahn, know China well, she fails to show the fundamental importance of the land question in a predominantly agricultural country.

It was the universal determination to resist Japanese aggression which welded the opposing forces of Chiang Kai-shek and the Communists. Mayling Soong Chiang's part in the work of national unification has been very great. She learnt the art of political education from Borodin, and has, with the courage, energy and organising ability which are her outstanding characteristics, roused the peasants of China to an understanding of the meaning of the term 'a people's war'. Her power and responsibility are great. Particularly in the United States, Madame Chiang Kai-shek's articles and broadcasts have been of immense influence in winning help for her country. It is sad to think that her latest have been full of bitterness at the apparent failure of the Western forces to equal the Chinese in their resistance to the Japanese.

Madame Sun Yat Sen has remained an unyielding revolutionary, who reproaches the Kuomintang for not introducing full democracy now, in order to make this war truly one of the people. Madame Kung, gentle and retiring, has widespread hospital, social and industrial organisations to her credit. The Western world in its torment has produced no figure to equal that of Madame Chiang Kai-shek.

ALISON OUTHWAITE

CHINESE SENTENCE SERIES

By W. Simon and C. H. Lu. *Arthur Probsthain.* 8s. 6d.

This is an ambitious attempt to teach colloquial Chinese. It is sponsored by the School of Oriental and African Studies, and the Linguaphone Institute have processed records to be used with the lessons. The method is simple, the explanation clear. None the less the ignoramus will sympathise with the student who, in the forty-eighth lesson, says: 'No wonder I feel rather tired today!'

P. R. WYLIE

0 3

THE END IS NOT YET

By Herrymon Maurer. *Heinemann*. 12s. 6d.

The Sino-Japanese War has just entered its sixth year. For five years China has withstood the terrific onslaught of the Japanese war machine with undaunted spirit. The spirit of China is perhaps best illustrated by that of its capital, Chungking. The Japanese thought that if Chungking fell China would fall. It was such an easy target for their high explosive and fire bombs, hemmed in as it was by an old, high wall, its houses mainly of flimsy wood and plaster and with scarcely any air-raid shelters.

Four-fifths of the city is in ruins. There are practically no streets left, yet from the débris shops miraculously appear—even if they consist of only a few planks of wood beneath an umbrella. After the first bombing attacks the people dug caves in the rock below the houses. Today, although there is dugout space for the whole population, the chiselling and blasting of more caves goes on. The Chinese are making room for their trucks, munitions, supplies and commercial materials.

Herrymon Maurer adds to his picture of Chungking a vivid pen-sketch of Generalissimo Chiang Kai-shek. Surely no man was ever more publicly converted to Christianity! Before he could marry the youngest of the famous Soong sisters, the Soong family (long resident in America) insisted that he should accept the Christian faith. He studied the subject, became convinced and eventually baptised.

Mr. Maurer feels that China, almost alone among the nations, has not wavered in her foreign policy. The people of the world's oldest culture are still a new people. No, the end is not yet.

STUART MARTIN

THE CHINESE

By Winifred Galbraith. *Pelican Books*. 9d.

Miss Galbraith has attempted the impossible and in 128 small pages has tried to cover everything about the Chinese, hurrying past philosophy, poetry and painting, through harmony, courtesy, patience and even rural outlook, among other things, on to history, and the influence of the Chinese Christian Church. The Chinese themselves, who love to do things slowly and well, must smile at such an attempt to put the ocean into a tea-cup, and of course the rather hasty skimming of each subject tends to give the wrong impression. None the less as a work of reference, a key to wider reading, and dictionary to some characteristics of the Chinese, Miss Galbraith's book is admirable.

RACHEL CLARE

METHUEN

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COLLINS

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By Madame Chiang Kai-shek and Others

Allen & Unwin. 6s.

The symposium on China's West is contributed by Chinese Christian leaders and missionaries. It suffers from the fact that the articles are many years old, and too propagandist. Some interesting material on the great trek of refugees to the West can be found among them, but it is a serious defect that the unknowing reader for whom they are written is not told that they date back to the first year or so of the war with Japan. Since then the achievements in industrial development, communications and education which the authors describe have been greatly extended.

Some hard geographical facts stand out from these pages. For instance, it is impressive to learn that Szechwan Province alone has an area only slightly less than that of France, and a population larger than France by ten millions, while all the Western Provinces together contain one hundred million inhabitants. Much is made of the mineral wealth of Free China, but no idea is given of the immense difficulties in exploiting it.

CHINA

By P. M. Roxby. Oxford Pamphlet on World Affairs. 4d.

Professor Roxby's little pamphlet is something of a masterpiece. In a few pages, he has compressed, simply and factually, the main features of China's geography and history up to the recent past. He finds space to explain how the land hunger of the peasants is at the base of internal trouble, and points out that 'abuses . . . have undoubtedly tended to be accentuated by the impact of the Western economic system, which gave an enhanced commercial value to land, and strengthened the power of the properties class.' Cannot one of Generalissimo Chiang Kai-shek's Western friends advise him to collect this enhanced value for the community, to whom it belongs? That would, presumably, be too much to hope of a British or American banker.

ALISON OUTHWAITE

DRAGON SEED

By Pearl S. Buck. *Macmillan & Co.* 9s.

Ling Tan farms his land with his wife, Ling Sao, and his sons Lao Ta and Lao Er, as his ancestors farmed it before him. Ling Sao rules the household, and though Lao Er's wife, Jade, is young and unruly because she has learnt to read and think for herself, all runs smoothly and well. Old customs are observed—Ling Tan, for

example, only speaks directly to his daughters-in-law on formal occasions such as marriages and leavetakings—and family jokes are shared, especially the joke about foreigners on the other side of the earth. 'I have just thought,' says Ling Tan, 'that on the bottom of this land of mine somewhere a foreigner reaps his grain without asking me and I could have the law on him if I knew how to tell him so'.

When the Japanese planes fly over they marvel at the ways of the foreigners, but are not afraid; it is some time before they can realise what bombs can do to human life. But as the invaders draw near their tranquillity is lost. Refugees pour in, and their eldest daughter comes for shelter with her husband, Wu Lien, a trader, who later, weary of farm life of which he knows nothing, goes back to Nanking to serve under the puppet officials. In the town opium is sold openly, and corruption, enemy fostered, sets in. On the farm realisation slowly dawns that it is not enough merely to live in peace. Outrage follows outrage. Lao Er and Jade escape with the young students into the mountains. Lao Ta's wife is raped and dies. The home is broken up. But Ling Tan stays on. Months of war and hardship cannot change the customs of a lifetime, and though his thoughts may be bitter, he remains the shrewd, honest farmer, with a depth of wisdom untouched by learning, a simplicity born only of the soil, and a sense of humour no enemy can steal from him.

Pearl Buck writes well on many subjects. But when she is writing with a rare kind of insight of the people she knows so well, she is at her best.

OLIVE JONES

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By T. K. Djang. *Allen & Unwin.* 12s. 6d.

As a relief from the Western viewpoint on the East, it is refreshing to have a Chinaman's impressions of one of our systems of social administration. Dr. Djang has written an interesting and scholarly book. He deals with the historical development of the Inspectorate, tracing its growth from a humble origin to its present healthy state and its transfer from the Home Office to the Ministry of Labour and National Service in 1940. From the establishment of the system he proceeds to the internal organisation of the Factory Department. A discussion, with copious annotations, follows on the functions and methods of the inspectors. Finally he shows the reason for the success of the Factory Inspectorate, adding a few suggestions as to the course of its future development.

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By Hassoldt Davis. *Hale.* 15s.

'Explorers,' says the author, 'should be unemotional people, accustomed to marvels.' If that be so, assuredly he is no explorer. His explanation is not only emotional; it is 'colourful'—in the full movie sense of the term. Davis was a member of a filming party (grandiosely named the Dennis-Roosevelt Asiatic Expedition) and, as such, was happy when a good film had been deposited 'in the can'; yet happier when a colourful episode had been deposited 'in the bag'—as it were—of swift American journalism. Much of his book is about Burma, for it seemed as if Nepal—so discouraging to emotional explorers—might refuse to be explored, but the party met 'a dark bloom of a native girl' who proved to be a daughter of the Maharajah, and, through her persuasive influence, the door was opened. In the result the Maharajah may enjoy the films, if he sees them, but should he read this book, I fear the dark bloom of a native girl will get into trouble for having encouraged as emotional, disrespectful and colourful a trespasser as Hassoldt Davis.

P. MACER-WRIGHT

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'Peace Aims Pamphlet' No. 14 comes opportunely to give a survey of the recent development of 'the Indian problem'. It is an informative survey of the highlights of events in India from the outbreak of the present war to the publication of the White Paper dealing with Sir Stafford Cripp's journey.

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LESLEY SAXBY

FOOTPRINTS IN MALAYA

By Sir Frank Swettenham. *Hutchinson.* 12s. 6d.

A book of this type cannot be without its unpremeditated ironies or avoid rousing melancholy reflections. The British Government had been very reluctant to take a hand in the affairs of the Malay States. Stamford Raffles laid down wise principles for the government of his Island which brought success and trade from all the rich countries around and east of Singapore, but Britain left the Malayan States untouched and uninfluenced. The author describes visits to India, Japan, San Francisco and other places, and meetings with notable people. In Malaya economic predominance was in the hands of European firms. The rapid exploitation of the country by European capital demanded the importation of industrious labourers of China and India. This is not a very comprehensive nor up-to-date study of Malaya. The really significant facts lose their clarity, because the pages are so crowded with personal detail. JOHN WESLEY

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Jack Chen

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This booklet is an illuminating study of the development of Japan from a feudal State to capitalism and fully fledged Fascism. At the same time the author contrasts the growth of democracy in China and shows how the Chinese people, by the achievement of National Unity, have been able to withstand the full-scale invasion which has been in force since 1937.

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FEN LUI CHI CH'EN

(CROSS-SECTION)

分類集成

A

Appearance of the Chinese and Japanese. There is no infallible way of telling them apart, because the same racial strains are mixed in both. Even an anthropologist, with calipers and plenty of time to measure heads, noses, shoulders, hips, is sometimes stumped. A few rules of thumb—not always reliable:

Some Chinese are tall (average: 5 ft. 5 in.) Virtually all Japanese are short (average: 5 ft. 2½ in.)

Japanese are likely to be stockier and broader-hipped than short Chinese.

Japanese—except for wrestlers—are seldom fat; they often dry up and grow lean as they age. The Chinese often put on weight, particularly if they are prosperous (in China, with its frequent famines, being fat is esteemed as a sign of being a solid citizen).

Chinese not as hairy as Japanese, seldom grow an impressive moustache.

Most Chinese avoid horn-rimmed spectacles.

Although both have the typical epicanthic fold of the upper eyelid (which makes them look almond-eyed), Japanese eyes are usually set closer together.

Those who know them best often rely on facial expression to tell them apart: the Chinese expression is likely to be more placid, kindly, open; the Japanese more positive, dogmatic, arrogant.

Some aristocratic Japanese have thin, aquiline noses, narrow faces and, except for their eyes, look like Caucasians.

Japanese are nervous in conversation, laugh loudly at the wrong time.

Japanese walk stiffly erect, hard-heeled. Chinese more relaxed, have an easy gait, sometimes shuffle.

Area of China: 4,277,260 square miles.

Army. According to General Ho Ying-Ching, China has at least 300 divisions or 5,000,000 troops fighting at the front. Another 10,000,000 are under training. 800,000 mobile troops are fighting in the Japanese rear in addition to 600,000 Chinese regulars.

B

Bombing of Chungking. 'The Japanese dropped their bombs, some six or eight from each plane. The city of Chungking is less than four square miles in area—that means that there were, on an average, sixteen bombers above every square mile and an average of eighty bombs dropped on that area; or, in other words, a bomber over each area equal to three New York City blocks and an average of two bombs dropped on every block.'

Book of Changes. The most revered and least understood of the classics. Written in prison in 1150 B.C. by Wan Wang, who whiled away the tedium by tracing a new system of philosophy from the eight diagrams and their sixty-four combinations invented by the Emperor Fu Heh.

Book of History. Dating back to time of Noah. Confucius compiled it from ancient manuscripts.

Book of Rites. The most complete descriptive book on China.

Burma Road. The Chinese built the Burma Road across the roof of Asia. It is nearly 800 miles long, half of which the Chinese built in sixteen months along the path of the ancient Peking-Mandalay silk route. Three hundred bridges, including two great suspension bridges, bear the Burma Road over mountains, chasms, torrent, jungle.

C

Chiang Kai-shek, courtesy name Cieh-shih. Born 1887 at Fenghua, Chekiang. Graduate Paoting Military Academy and Tokyo Military Staff College. 1923 Chief of Staff to Generalissimo Sun Yat Sen, and delegate to Soviet Russia to study the military system. April 1927 established Nationalist Government in Nanking. Chairman National Military Council since February 1932.

China, or Chung-Hua Min-Kuo, i.e. Republic of China, consists of eighteen provinces. Three Manchurian provinces incorporated in 1907.

Chungking. 'So a large part of Chungking is being rebuilt for the second, third, fifth or tenth time, and if it's blasted to pieces and burnt out next month, or anytime next year, it will be rebuilt again. It's just as simple as that. Probably there has never existed a world capital which has risen from its ashes as repeatedly and as literally as this fortress-like nerve-centre of free China.'

Christian Science Monitor

Confucianism, or 'K'ung Chiao', more a system of ethics than a religion proper. The sacred writings consist of the 'Four Books' and the 'Five Classics'. The 'Four Books' are:

1. The 'Analects', or sayings of Confucius.
2. The 'Great Learning', a treatise by Tseng-Tse.
3. The 'Doctrine of the Mean' by Tse-su, a grandson of Confucius.
4. The 'Works of Mencius', the most famous of Confucius's pupils.

The 'Five Classics' are:

1. The I-Ching, or the 'Book of the Changes' for divination.
2. The Shu-Ching, or the Book of History.
3. The Shih-Ching, or the Book of Odes.
4. The Li-Chi, or the Book of the Rights.
5. The Choun Ch'iu, or the Annals.

Customs. The seat of honour on the left side. The seat of the intellect is in the stomach. To take off the hat is insolent. White is the colour of mourning. The houses and streets face the South. So does the needle of the compass. The South is honoured since it is the neighbour of the life-giving East.

D

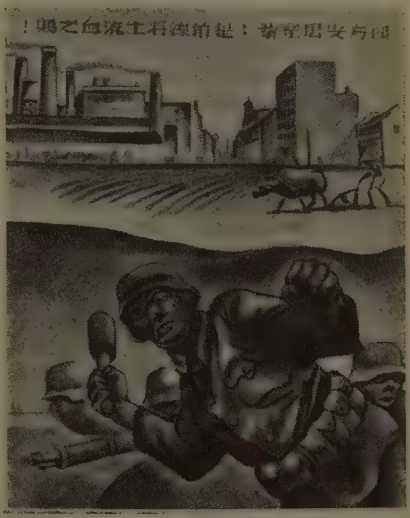
Dictionary of Phrases. '*Tsao shun*', pronounced 'tsah-o shoon', 'Good morning'; 'Nee haow mah', 'How are you?'; 'Tsigh chee-en', 'See you again'; 'Choon haow', 'That's good'; and 'Dah daow jibbon', means 'Down with Japan'.

The New Yorker

E

Education. 'The first landmark of China's mass education movement began with the last war, when Dr. James Yen worked as an educator among the Chinese labour corps in France. Soon after, the movement grew amazingly in all parts of China. Various attempts have been made to eliminate illiteracy in the shortest time, such as the Ting Hsien Centre in Hopei under Dr. Yen, the Shantung Experimental District under Mr. Liang Sho-yen, and the Hsiao Chwang Movement of Mr. Tao Chih-hsing on the Yangtze Valley. The rapid growth in recent years of local libraries and country museums, and the increasing circulation of books and newspapers vividly illustrate the progress. Parallel to the mass education movement was the attempt to eliminate dialects in China, particularly those of the south-eastern corner of the coast. In this Dr. Chao Yuan-jen and many other phoneticians worked devotedly. In conjunction with this was the untiring endeavour to latinise the Chinese language by various orthographical schemes to enable the common people to read and write without arduous training.'

Times Literary Supplement



'The back line is safe and happy. This is a gift given by the blood and sweat of the soldiers.'

WAR POSTER BY YEH CHEN-YO

F

Festival of the Moon. 'In Chinatown, they are celebrating the Festival of the Moon. Holiday crowds in native costumes throng the narrow, cobble-stoned streets, walking side by side with Westerners clothed in the more conservative and much less beautiful manner of the Occident. Coloured banners move softly in the slow wind

of evening, and fireworks blossom against the soft, wide darkness of a California night.

'Along Lotus Pond Road and the Highway of the Golden Dragon there is cinnabar and jade, cool ivory and carved soapstone as beautiful as any to be found in an Oriental bazaar. Teakwood and ebony, delicate porcelains, and frail Peking glass the colour of spring flowers and summer skies.

'One old woman sells brocaded Mandarin coats and satin slippers covered with embroidery. Another tempts the passer-by with strange Eastern sweetmeats, kumquats and lichee-nuts, crystallised melon in thin, frosty strips and candied ginger, while her neighbour calls out the names of the silks she has for sale, names which sound like the words of a song, "Heavenly Blue" and "Peach-Blossom Pink", "Chrysanthemum Gold" and "Young Rice Green". In the little gilded temple of Kwan Yin, the Goddess of Mercy, embroidered wall-hangings stir quietly in the draught from the open door, and the gleam of metal and polished wood shines through the shadowy half-dusk which smells of smoke and candle-wax.'

Christian Science Monitor

Food, Appreciation of: 'How a Chinese spirit glows over a good feast! How apt is he to cry out that life is beautiful when his stomach and his intestines are well filled! From this well-filled stomach suffuses and radiates a happiness that is spiritual. The Chinese relies upon instinct and his instinct tells him that when the stomach is right, everything is right.' *The Importance of Living*

Food, Cultivation of: Rice, wheat and millets occupies 69 per cent of the cultivated area. Over 50 per cent of the land under cultivation in Kiangsu, the richest province, grows rice. Wheat comes second. In some northern districts it occupies 40 per cent of cultivated land. Twenty per cent of cultivated land area in China is sown with millets and sorghum.

Funeral. 'A Chinese funeral procession is a perfect symbol of Chinese humour, for Europeans alone take a funeral procession seriously and try to make it solemn. A solemn funeral is inconceivable to the Chinese mind. Where the Europeans err is that, with their preconceived notions, they think *a priori* that a funeral should be a solemn affair. A funeral, like a wedding, should be noisy and should be expensive, but there is no reason why it should be solemn. Solemnity is already provided for in the grandiloquent gowns, and the rest is form, and form is farce. To this day, I cannot distinguish between a funeral and a wedding procession until I see a coffin or a wedding-chair.' *My Country and My People*

G

Genghiz Khan—meaning 'perfect warrior' in Chinese—Mongol emperor 1162–1227. According to a legend his father Yesukai, who was engaged in a campaign against the Tartars during his birth, found upon his return a blood clot in the hand of his newborn son. This was interpreted as a mysterious sign of his victory over his foe. The son of a minor Mongol chieftain, his armies achieved sweeping victories from the China Sea to the banks of the Dnieper. His empire broke down under his degenerate descendants.

H

History. See Table of Dynasties, *page* 51.

I

Interiors. 'The ideal of Chinese interiors seems to consist of the two ideas: simplicity and space. A well-arranged room always has few pieces of furniture, and these are generally of mahogany with extremely polished surface and simple lines, usually curved around the ends. Mahogany is polished by hand, and the difference in polish, entailing enormous labour, accounts for a wide difference in price. . .

'A long board table without drawers generally stands against one wall, supporting one big 'liver' vase. At another corner perhaps may be seen one, two or three mahogany flower- or curio-stands, of different height, and perhaps a few stools with gnarled roots as supports. A bookcase or curio cabinet stands on one side, with sections of various heights and levels, giving a strangely modernistic effect. And on the wall are just one or two scrolls, either of calligraphy, showing the sheer joy of brush movement, or of painting, with more empty space than brush-strokes in it. And like the painting itself, the room should be *k'ungling*, or "empty and alive". The most distinctive feature of Chinese home design is the stone-paved courtyard, similar in effect to a Spanish cloister, and symbolising peace, quiet and repose.'

The Importance of Living

J

Jade. Known to the Chinese under the name of *yu* or *yu-chi*. The jade quarries in the Kuen Lun mountains are the most famous.

K

Kissing. 'We do not believe that kissing one's own wife is necessarily insipid, and that other people's wives are necessarily more beautiful because they are other people's wives. We do not ache to reach the foot of the mountain when we are in the middle of the lake, and we do not ache to be at the top of the hill when we are at its foot. We drink what wine there is in the pot and enjoy what scenery there is before our eyes.'

My Country and my People

L

Leave-taking. 'A cultured Mandarin made extremely beautiful gestures when he was angry. He wore a gown with the sleeves tucked up at the lower ends showing the silk lining, known as "horse-hoof sleeves", and when he was greatly displeased, he would brandish his right arm or both arms downwards and with an audible jerk bring the tucked-up "horse-hoof" down, and gracefully wobble out of the room. This is known as *fohsiu*, or to "brush one's sleeves and leave".'

The Importance of Living

Literature. 'After surveying the field of Chinese literature and philosophy, I come to the conclusion that the highest ideal of Chinese culture has always been a man with a sense of *detachment* (takuan) toward life based on a sense of wise disenchantment. From this detachment comes *high-mindedness* (k'uanghuai), a high-mindedness which enables one to go through life with tolerant irony and escape the temptations of fame and wealth and achievement, and eventually makes him take what comes. And from this detachment arise also his sense of freedom, his love of vagabondage and his pride and nonchalance. It is only with this sense of freedom and nonchalance that one eventually arrives at the keen and intense joy of living.

'I am quite sure that amidst the hustle and bustle of American life, there is a great deal of wistfulness, of the divine desire to lie on a plot of grass under tall beautiful trees of an idle afternoon and *just do nothing*.'

The Importance of Living

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'You take care of my children and I'll take care of the soldiers.' WAR POSTER BY YEH CHIEN-YU, famous woman artist

M

Mongol. The meaning of Mongol disputed. Derived probably from 'mong', denoting bravery. Lacking historical data about the origin of the Mongols, the Mongol historian Ssanang Ssezen believes that they sprang from a blue wolf. The Mongol tongue is classed in the finno-tartaric or ultra-altaic group, to which also belong the languages of the Turks, Tartars, Finns and Samojeds. Racially the Mongols can be divided into three branches: East Mongols, West Mongols and Buriats. Recognised by Sino-Soviet treaty of 1924 as integral part of the Republic of China.

Mountains. Sacred. Tai Shan in Shantung, Heng Shan in Shansi, Sung Shan in Honan, Hua Shan in Shensi, Nan Yueh in Hunan.

O

Opium. Said to have been introduced into China by the Arabs between 1280–95, during the reign of Tai-tsu. Produced chiefly in the south-western provinces of Szechwan, Hunan and Kweichow. Sown in November, December; blooms in March or April. The habit of using Chinese opium can be broken, which is not the case with the Indian drug.

P

Pacifism. The Taoist aversion to war is best expressed in the following saying of Lao Tze: 'Even the best weapons are unlucky instruments. They are not the instruments of which the perfect man makes use. Only when unavoidable does he use them.'

Painting. 'Whereas the Chinese painter symbolises spring by a fat and well-shaped partridge, the Western painter symbolises it by a dancing nymph with a faun chasing after her.'

My Country and my People

Philosopher, Chinese. 'The Chinese philosopher is one who dreams with one eye open, who views life with love and sweet irony, who mixes his cynicism with a kindly tolerance, and who alternately wakes up from life's dream and then nods again, feeling more alive when he is dreaming than when he is awake, thereby investing his waking life with a dream-world quality. He is seldom disillusioned because he has no illusions, and seldom disappointed because he never had extravagant hopes. In this way his spirit is emancipated.' *The Importance of Living*

Poetry. 'Actually, poetry has taken over the function of religion as an inspiration and a living emotion in the Chinese scheme of life.'

My Country and my People

Population: 400,000,000, numerically about one-fourth of mankind as a whole.

Press. See *page* 24.

R

Religion. Chinese religion is eclectic, optimistic, ethical and this-worldly. The average Chinese citizen is Buddhist, Confucianist (q.v.) and Taoist (q.v.).

Rice. Ceremonial ordinance established by the Emperor Chin Nung (2800 B.C.). in accordance with which the Emperor sows the rice himself, while the seeds of four other kinds of rice may be sown by the prince and his family.

S

Science. See *page* 29.

Silk. The silk industry originated in China. The Empress Se Ling She (2640 B.C.) encouraged the cultivation of the Mulberry Tree. Took personal care of silkworms. Secrets of silk industry closely guarded. Japan borrowed the knowledge of the craft after the third century. According to a legend the eggs of the insect and the seed of the tree were carried to India by a Chinese Princess, concealed in the lining of her head-dress.

Sterilisation. 'If sterilisation of the unfit should be carried out as a State policy, it should begin with sterilising the morally insensible, the artistically stale, the heavy of heart, the ruthlessly successful, the cold-heartedly determined and all those people who have lost the sense of fun in life—rather than the insane and the victims of tuberculosis. For it seems to me that while a man with passion and sentiment may do many foolish and precipitate things, a man without passion or sentiments is a joke and a caricature.'

The Importance of Living

T

Taoism. Founded by Lao Tze, born 604 B.C., canonised 700 years after his death. A recognised religion since A.D. 1660, when a temple was erected to Lao Tze. The philosophy of Lao Tze is laid down in the Tao-tê Ching. The Tao was considered to be located in the celestial pole, the centre of power, because everything revolves about it. Tao determines the universal cosmic energy behind the visible order of nature.

Tea, Consumption of: World consumption approximately 900 million pounds per annum. In 1926 the following kinds of tea were exported: black, 39 million pounds; green, various sorts, 43 million pounds; brick and tablet, 18 million pounds. Other sorts, including unfired, scented, siftings, dusk and stalk, 10 million pounds.

Tea, and Happiness: 'With a teapot, a Chinese is happy wherever he is. It is a universal habit, and it has no deleterious effect whatsoever, except in very rare cases, as in my native district where, according to tradition, some people have drunk themselves bankrupt. This is only possible with extremely costly tea, but the average tea is cheap, and the average tea in China is good enough for a prince.'

My Country and my People

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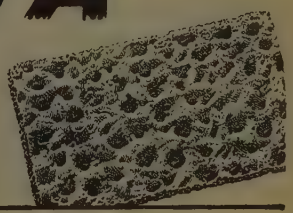

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Tibet. An extensive and highly elevated region comprising tablelands ranging from 10,000 to 17,600 feet above sea-level. Name derived from founder of kingdom in East of Tibet, Fani Tubat, about A.D. 433. Entire region governed by Lamas and Gialpos. A long time *terra incognita* to Europeans. No great armies have ever crossed Tibet to invade India. Even those of Genghiz Khan had to take another route. The first Englishman to enter Tibet was George Bogle in 1774 on an Embassy from Warren Hastings to the Tashi Lama of Shigatse. Bod-skad is the name of the language spoken in Tibet.

The Himalayan Mountains culminate in Mount Everest, highest peak, 29,000 feet above sea-level.

The Tibetans, in a legend of the Tandgur, pretend to be the descendants of an ape, sent to the snowy kingdom by ants, by Shenreziga.

Trade. See *page* 13.

V

Views: Chinese on the English. 'An excellent illustration of a perfectly sound mind is provided by the English. The English have got bad logic, but very good tentacles in their brains for sensing danger and preserving life. I have not been able to discover anything logical in their national behaviour or their rational history. Their universities, their constitution, their Anglican Church are all pieces of patchwork, being the steady accretions of a process of historical growth. The very strength of the British Empire consists in the English lack of cerebration, in their total inability to see the other man's point of view, and in their strong conviction that the English way is the only right way, and English food is the only good food. The moment the Englishmen learn to reason and lose their strong confidence in themselves, the British Empire will collapse. For no one can go about conquering the world if he has doubts about himself.'

The Importance of Living

Views: Chinese on the Japanese. Dr. Lin, in trying to distinguish the Chinese from the Japanese, writes that 'the Japanese understand more than any other nation the beauty of the miniature and the small, the light, the tiny. But I am still looking for a feeling of mystic depth and grandeur in their art. So far, my general impression is that everything is as light and shaky as their wooden houses.' *New York Herald Tribune*

W

War: Scorched earth policy. The Chinese drowned their own land to deny it to the enemy. To hold up the Japanese they dynamited the banks of the Yellow River or Hoang Ho, known as China's sorrow. The floods engulfed 3,000 square miles.

War, Women in the: According to the Chinese Press, two Mongol Princesses are fighting with a mixed Chinese, Moslem and Mongol Force in the North-West, one being 'a perfect Mongol Joan of Arc in full Mongol dress on a charger'.

War, Youth in the: 'In the earliest days of the war, in Shanghai in 1937, many of us were astonished to see Girl Guides, and Boy Scouts, girls and boys from good families, out in the streets in constant danger helping refugees to get to hospitals or camps. There was the spectacular heroism of little Yang Hui-ming, the Girl Guide, who crept across the creek under continual fire, to bring the national flag to the Doomed Battalion. There are supposedly 79,000 Girl Guides now in China, 2,411 of whom are in active service at the front.' *Christian Science Monitor*

War Aims: '"Political freedom for Asia" and "economic justice" are China's war aims, according to Mr. T. V. Soong, China's Foreign Minister. Asia is tired of being regarded only in terms of markets and concessions, as a source of rubber, tin, and oil, or as furnishing human chattels to work raw materials.' *Glasgow Herald*

Wisdom. There is no sin greater than desire; there is no misfortune greater than not to know when one has enough; there is no fault greater than greed of gain. LAO TZE

Women, Chinese. See *page* 41.

Y

Yin and Yang. Probably founded upon the conception of the creation of the universe from two principles, derived from the first great cause, or Tai Keih. According to the Chinese, all existence sprang from the union of both principles. Heaven, the sun, day are considered male; earth, the moon, and night, female.

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